

LINGUISTIC SURVEY OF INDIA

VOL. IX

INDO-ARYAN FAMILY

CENTRAL GROUP

1871- " "

PART I

SPECIMENS OF WESTERN HINDI AND PĀÑJĀBĪ

Subject to subsequent revision, the following is the proposed list of volumes of the Linguistic Survey of India.

- Vol I Introductory
" II Mon Khmer and Tai families
" III Part I Tibeto Burman languages of Tibet and North Assam
" , II Bodo Naga, and Kachin groups of the Tibeto Burman languages
" , III Kuki Chin and Burma groups of the Tibeto Burman languages
" IV Munda and Dravidian languages
" V Indo Aryan languages, Eastern group
Part I Bengali and Assamese
" II Bihari and Oriya
" VI Indo Aryan languages, Mediate group (Eastern Hindi)
" VII Indo Aryan languages, Southern group (Marathi).
VIII Indo Aryan languages, North Western group (Sindhi and Lahnda) and the Pishacha languages (including Kashmiri)
IX Indo Aryan languages, Central group
Part I Western Hindi and Punjabi
" II Rajasthani and Gujarati
" III Bhil languages, Khandeshi, etc
" IV Pahari languages
" X Eranian family.
XI "Gipsy" languages and supplement

CONTENTS

SYSTEM OF TRANSLITERATION INTRODUCTORY NOTE

PAGE
x
x

WESTERN HINDI

INTRODUCTION	1
Geographical distribution	1
Dialects of Hindi	1
Bengali	1
Braj Hindi	1
Panjab	1
Bihari	1
Number of speakers	1
Origin and geographical position in relation to other languages	1
Written characters	3
General names and characters etc.	3
Early reference to the language	3
Bibliography of early literature	3
Antiquity	13
I. General	13
II. Manuscripts. Dictionaries etc.	16
III. Selections etc.	0
IV. Texts	0
V. Index—Early translations of the scriptures	10
HISTORICAL	43
I. Early History of Urdu and Hindi	10
Early writers	43
Writers of epic	43
Writers of plays	13
Origin of the tale	14
Tulu	11
Rādhā	4
Dillī	4
Hindi	10
Definition of Hindi and Urdu and Hindi	47
Literature	17
Headquarters of Urdu and Hindi	18
Varanasi is one of the major Hindi centers	48
Written literature	4
Hindi grammar	0
Hindi literature	0
Urdu language compared	5
Vedic literature	53
Aṅgulīśīlā	53
Śākuntalā	0
Rāmāyaṇa	0
Lokayukta	0
Lokayukta	56
Urdu literature	50
Hindi literature	50
DAIYAT HINDU MUSALMĀN	— 6 —
Name file	5
Orbits	5
Lenoottama Jayadev	5
Lothal	5
Aṅgulīśīlā	5
Vaidika	50

CONTENTS

	PAGE
VERBACULAR HINDOSTANI	63
Points of difference from Literary Hindostani	63
Vocabulary	63
Where spoken	64
Number of speakers	65
Typical characteristics	66
BENGALI JATI AND HASTI	68
Number of speakers	69
BRAJ BHAKTI OR ANTARBEDI	69
Name of dialect	69
Where spoken	70
Varieties	71
Other varieties	71
The Dang dialects	71
Number of speakers	72
Characteristics of Brāj Bhakti	73
Literature	74
The Krishna cult of Brāj	75
Authors	76
Grammar	80
Brāj Bhakti Skeleton Grammar	82
KANAUJI	82
Name of the dialect	82
Where spoken	82
Language boundaries	84
Varieties	84
Number of speakers	85
Literature	85
Authors	85
Grammar	85
Kanauji Skeleton Grammar	86
BUNDALI OR BUNDELKHANDI	86
Area in which spoken	86
Language boundaries	86
Varieties	88
Number of speakers	89
Literature	90
Written character	90
Vocabulary	90
Grammar	91
SPECIMENS	95
HINDOSTANI —	
Literary Hindostani	95
The High Hindostani	95
Lucknow Literary Urdu	116
Lucknow Qasabi Urdu	122
Lucknow Begamali Urdu	128
Standard Urdu of Delhi	134
Modern style	138
Urdu Poetry	147
Mīr Taqī	147
Hali	167
High Literary Hindi of Benares	163
Hindostani in the United Provinces the Punjab Central Provinces Rajputana and Central India	170
Hindostani in Eastern India	171
Hindostani in Gujarat	174
In Cuttack	182
DAKHNI	186
Dakhni of Bombay	186
Dakhni of Jidda	193
Dakhni of Beir	212
VERBACULAR HINDOSTANI	218
Grammar	218

SPECIMENS—contd.

	PAGE
VERNACULAR HINDOSTANI—contd.	
Dialect of Meerut	216
of Muzaffarnagar	231
of Western Rohilkhand	237
of Bijnor	238
of Ambala	240
BANGARO, JATO, OR HARIJANI	252
of Karnal and Patiala (Nirwana)	253
Grammar	253
Harijani of Jind	264
BRAJ BHAKHA	271
of Muttra	271
Old Braj Bhakha	276
Braj Bhakha of Aligarh	280
of Agra	291
of East Agra	293
of Dholpur	296
Jadobati	298
Sikarwati	300
Braj Bhakha of Etah	303
of Mainpuri	307
of Bareilly	310
Braj Bhakha merging into Hindostani	312
of Bulandshahr	313
Kathriya of Budana	316
Brnj Bhakha of the Tarsi	319
Braj Bhakha merging into Rajasthani	323
of Gurgaon	323
of Bharatpur	326
The broken dialects of the Dainga	329
Dangi of Karauli	332
of Jaipur	341
Dangbhasing	353
Kalmali	362
Dugar-wara	363
STANDARD LIST OF WORDS AND SENTENCES IN THE DAING DIALECTS	364
KANAUJI	388
of East Farukhabad	384
of North-West Farukhabad	389
Pachauri of Etawah	390
Kanauji of South-West Etawah	393
of Hardoi	395
of Shahjahanpur	396
of Pilibhit	400
Mixed dialects	401
Kanauji of Cawnpore	401
Tirhori of Cawnpore	409
Dialect of East Hardoi	411
BUNDILLI OR BUNDILKHANDI	414
of Jhansi	414
of Jalaun	423
of West Jalaun	430
of Hamirpur	437
of East Gwalior	439
of Orchha	444
of Saugor	449
of Narsinghpur	450
of Hoshangabad	452
of North Eoni	455
Khajola of Panna	457
of Damoh	461
Lodhanki or Raghora	463
Pawai	473

CONTENTS.

viii

PAGE

SPECIMENS—*concl'd.*

BUNDELKHANDI OR BUNDĒLKHAΝPI— <i>concl'd.</i>	
The mixed dialects of the North	479
Bantphari	481
Grammar	482
Specimens	488
The Songs of Ālā and Ûdal	495
Kupāṛī	527
Nimbāṭī	529
Bhadauri or Tōwargāthi of Gwalior of Agra	531
The broken dialects of the South	547
of the Balaghat Lōdhis	548
of Central Chhindwara	550
Gāoli, Rāghobānsi, and Kīrīṭī	554
‘Hindi’ of Nagpur	558
The Kōshṭī dialects	560
of the Central Provinces	560
of Berar	561
Kumbhāṛī of Berar	565
STANDARD LIST OF WORDS AND SENTENCES IN WESTERN HINDI	569

PAÑJĀBĪ.

INTRODUCTION

Name of the language	607
Where spoken	607
Linguistic Boundaries	607
Western Boundary	608
Pañjābī and the Land of the Five Rivers	608
Dialects and sub-dialects	609
Number of speakers	610
Characteristics of the language	614
Relationship to Lahnda and Western Hindi	614
Pronunciation	615
Nominal termination	616
Termination of the genitive	616
Termination of the case of the Agent	616
Personal Pronouns	616
Passive voice	616
Pronominal suffixes	617
Vocabulary	617
Old accounts of the Punjab	617
Literature	617
Authorities	618
General	618
Grammars, Dictionaries, etc.	619
Written character	622
Grammar	624
Pañjābī Skeleton Grammar	628
List of Words commencing with <i>r</i> instead of <i>w</i>	630
Dōoni or Dōoni	633
Where spoken	637
Origin of the name	637
Language boundaries	637
Sub-dialects	637
Number of speakers	637
Characteristics of the dialect	637
Literature	638
Authorities	638
Written character	638
Grammar	638
Dōoni Skeleton Grammar	643

CONTENTS.

ix

	PAGE
SPECIMENS	
STANDARD PĀJĀBĪ	
Majhbī	616
Pājābī of the Jullundar Doab	646
Kahlurī or Bīlasperī	651
Pōwādhī	671
Rāthī or Pachhadī	677
Jāpī or Nallī	679
Specimen	686
Mālwāī	
of Ludhiana	703
of Ferozepore	709
of Nabha	712
Bhātīānī	
Bhātāfī	
Pājābī merging into Lahndā	719
Pājābī of West Lahore	742
of East Montgomery	743
Pōori or Pōori	
of Jammu	745
Kāndīali	756
The Kāngṛā dialect	757
Grammar	757
Specimens	776
Bhātāfī	
Grammar	780
Specimen	784
STANDARD LIST OF WORDS AND SENTENCES IN PĀJĀBĪ	798
	806

MAPS.

Map illustrating the dialects and sub-dialects of the Western Hindi language	To face page	1
Map illustrating the dialects and sub-dialects of the Pājābī language	To face page	607

LINGUISTIC SURVEY OF INDIA.

SYSTEM OF TRANSLITERATION ADOPTED.

A.—For the Dēva-nāgarī alphabet, and others related to it—

अ a, आ ā, इ i, ई ī, उ u, क ा, ख ा, ए e, ए ē, ऐ ai, ओ o, ओ ī, औ au.
क ka ख kho ग ga घ gha ङ na च cha ख chha ज ja ख jha ङ n̄a
ट ta ठ tha ड da ढ dha ण na त ta थ tha द da ध dha न na
प pa फ pha ब ba भ bha म ma य ya र ra ल la व va ओ wo
় বা প shা স sa হ ha চ চা ঠ ঠা ক লা খ খ লা

Visarga (:) is represented by *h*, thus क्रमशः : *kramashah*. *Anusvāra* (') is represented by *m̐*, thus सिंहः *sindh*, वंशः *vamsh*. In Bengali and some other languages it is pronounced *ng*, and is then written *ng*; thus बंगः *bangba*. *Anunāsika* or *Chandra-bindu* is represented by the sign ~ over the letter nasalized, thus मे ~ *m̐*.

B.—For the Arabic alphabet, as adapted to Hindostani—

<i>a</i> , etc.	<i>ɛ</i>	<i>j</i>	<i>ɔ</i>	<i>d</i>	<i>ɔ̄</i>	<i>r</i>	<i>ʊ</i>	<i>s</i>	<i>ɛ̄</i>	<i>χ</i>	<i>'</i>
<i>b</i>	<i>ɛ</i>	<i>ch</i>	<i>ɔ̄</i>	<i>ɖ</i>	<i>ɔ̄</i>	<i>r̄</i>	<i>ʃ</i>	<i>sh</i>	<i>ɛ̄</i>	<i>χ̄</i>	<i>gh</i>
<i>p</i>	<i>ɛ̄</i>	<i>h̄</i>	<i>ɔ̄</i>	<i>z̄</i>	<i>ɔ̄</i>	<i>s̄</i>	<i>s̄</i>	<i>z̄</i>	<i>ɛ̄</i>	<i>ʃ̄</i>	<i>f̄</i>
<i>t̄</i>	<i>ɛ̄</i>	<i>kh̄</i>				<i>ʃ̄</i>	<i>zh̄</i>	<i>z̄</i>	<i>ɛ̄</i>	<i>χ̄</i>	<i>ḡ</i>
<i>t̄</i>								<i>b̄</i>	<i>t̄</i>	<i>χ̄</i>	<i>k̄</i>
<i>s̄</i>								<i>b̄</i>	<i>s̄</i>	<i>χ̄</i>	<i>ḡ</i>
									<i>J̄</i>	<i>l̄</i>	
									<i>m̄</i>		
									<i>n̄</i>		
									<i>ɛ̄</i>		
									<i>ū</i>		
									<i>when representing anunāsika.</i>		
									<i>in Dārva-nāgarī, by " over</i>		
									<i>nasalized vowel.</i>		
									<i>ɔ̄</i>	<i>v̄</i>	
									<i>h̄</i>		
									<i>ȳ</i>	<i>etc.</i>	

Tanwin is represented by *n*, thus *bj fauran*. *Alif-e maqsura* is represented by *ā*;—thus *asā dawā*.

In the Arabic character, a final silent *h* is not transliterated,—thus *بَنَادَهُ* *banda*. When pronounced, it is written,—thus *بَنَاهُ* *gunah*.

Vowels when not pronounced at the end of a word, are not written in transliteration. Thus बन *ban*, not *bana*. When not pronounced in the middle of a word or only slightly pronounced in the middle or at the end of a word, they are written in small characters above the line. Thus (Hindi) देखता *dēk̤h̤tā*, pronounced *dēkhtā*; (Kashmiri) चहूँ ^{ch}*ah*; करूँ ^k*ar*ू^ñ, pronounced *kor*; (Bihari) देखति *dēk̤h̤thi*.

C.—Special letters peculiar to special languages will be dealt with under the head of the languages concerned. In the meantime the following more important instances may be noted :—

- (a) The *ts* sound found in Marāṭhī (त), Paṣṭō (پ), Kāśmīrī (ڪ, ڦ), Tibetan (ڌ), and elsewhere, is represented by *ts*. So, the aspirate of that sound is represented by *tsʰ*.
- (b) The *dz* sound found in Marāṭhī (द), Paṣṭō (ڏ), and Tibetan (ڏ) is represented by *dz*, and its aspirate by *dzʰ*.
- (c) Kāshmīrī ڻ (ڦ) is represented by *n̄*.
- (d) Sindhi ڙ, Western Pāñjābi (and elsewhere on the N.-W. Frontier) ڢ, and Paṣṭō ڢ or ڦ are represented by *v̄*.
- (e) The following are letters peculiar to Paṣṭō :—

ڻ / ; ڦ ts or dz, according to pronunciation ; ڦ d ; ڦ r ; ڦ zh or g, according to pronunciation ; ڦ sh or kh, according to pronunciation ; ڦ j or ڦ v̄ .

- (f) The following are letters peculiar to Sindhi :—

ڦ bb ; ڦ bh ; ڦ th ; ڦ l ; ڦ sh ; ڦ ph ; ڦ jj ; ڦ jh ; ڦ chh ;
ڦ n̄ ; ڦ dh ; ڦ d ; ڦ dd ; ڦ dh ; ڦ k ; ڦ kh ; ڦ gg ; ڦ gh ;
ڦ ڻ ; ڦ ڻ .

D.—Certain sounds, which are not provided for above, occur in transcribing languages which have no alphabet, or in writing phonetically (as distinct from transliterating) languages (such as Bengali) whose spelling does not represent the spoken sounds. The principal of these are the following :—

ା, represents the sound of the *a* in *all*.

ି, „ „ „ „ *a* in *hat*.

େ, „ „ „ „ *e* in *met*.

ୋ, „ „ „ „ *o* in *hot*.

େ, „ „ „ „ *é* in the French *était*.

୦, „ „ „ „ *o* in the first *o* in *promote*.

ୟ, „ „ „ „ *ö* in the German *schön*.

ୖ, „ „ „ „ *ü* in the „ „ *mühe*.

ଥ, „ „ „ „ *th* in *think*.

ଧ, „ „ „ „ *th* in *this*.

The semi-consonants peculiar to the Munda languages are indicated by an apostrophe. Thus *k'*, *t'*, *p'*, and so on.

E.—When it is necessary to mark an accented syllable, the acute accent is used. Thus in (Khōwār) *assistaj*, he was, the acute accent shows that the accent falls on the first, and not, as might be expected, on the second syllable.

INTRODUCTORY NOTE.

THIS volume, dealing with the Central Group of Indo-Aryan Vernaculars, is divided into four parts, *viz.* :—

- Part i, dealing with Western Hindi and Pāñjābī.
- Part ii, " " Rājasthānī and Gujarātī.
- Part iii, " " The Bhil Languages, Khandesh, etc.
- Part iv, " " Pahāṛī.

Of these, Part iii has been prepared partly by Professor Konow and partly by me. I am entirely responsible for the other Parts.

The languages forming this Central Group, and the numbers of their speakers as reported for this Survey, are as follows :—

Western Hindi	.	.	.	.	.	.	.	.	.	.	.	.	88,013,928
Pāñjābī	.	.	.	.	.	.	.	.	.	.	.	.	12,677,639
Rājasthānī	.	.	.	.	.	.	.	.	.	.	.	.	15,846,087
Gujarātī	.	.	.	.	.	.	.	.	.	.	.	.	10,646,227
Bhilī, etc.	.	.	.	.	.	.	.	.	.	.	.	.	4,100,675
Eastern Pahāṛī ¹	.	.	.	.	.	.	.	.	.	.	.	.	143,721
Central Pahāṛī	.	.	.	.	.	.	.	.	.	.	.	.	1,107,612
Western Pahāṛī	.	.	.	.	.	.	.	.	.	.	.	.	816,181
<hr/>													TOTAL . 88,348,070

Of these, the most important, both politically and in point of numbers, is Western Hindi. One of its dialects is Hindostānī, the lingua franca of India. It should, however, be remembered that Hindostānī is not a typical dialect of the language. The typical dialect is the Braj Bhākhā spoken round Agra and Mathurā. The home of Hindostānī as a vernacular is more to the North-West, on the border of the Panjab, and that dialect is therefore much infected by the Pāñjābī lying to its West.²

Western Hindi is spoken in the western half of the United Provinces, and Pāñjābī in the Central Panjab. Rājasthānī is spoken in Rajputana, and Gujarātī in Gujarat. The Bhil languages and those grouped with them are spoken mainly in the Bhil country and in Khandesh, but scattered colonies are found in several localities of northern India, from Midnapore in Bengal to the central Panjab.

It would be impossible, in the present volume, to give a detailed account of the relationship of the languages of the Central Group to the other Indo-Aryan vernaculars. The question involves a consideration of the entire history of the growth and expansion of all the Aryan languages, ancient and modern, of northern India; and must therefore be deferred to the Introductory Volume of this Survey, which cannot be prepared till all

¹ The figures for Eastern Pahāṛī include only those speakers that are resident in India. They do not include the unknown, but much-larger, number resident in Nepal, the home of the language.

² The principal point in which Hindostānī has been affected by Pāñjābī is that nouns that in Western Hindi end in *an* or *a*, such as *għorġu* or *għoġja*, a horse, in Hindostānī, as in Pāñjābī, end in *a*, as in *għoġża*. Another important point is the use of the postposition *ne* to indicate the case of the agent.

the remaining volumes are in type. Suffice it here to say that the typical language of the Central Group is Western Hindi. Panjabi is a language resulting from the amalgamation of two very different forms of speech—the old Písachī language that lies at the base of the Lahnda spoken in the Western Punjab and the Píkhit of the Midland that was the parent of Western Hindi. Rajasthani represents the overflow of Western Hindi to the South and South West but is much infected by the language of Gujari invaders who came partly from the West and partly from Súpadalal shā or the Himalayan tract between Nepal and Kashmir. Gujarati is a further continuation of this overflow. It has as a basis an old North Western language of Písacha origin akin to Sindhi which is overwhelmed by the Western Hindi invasion but traces of which can still be observed. The Bhil dialects are mostly broken forms of Gujarati spoken by non Aryan tribes. The three Pahari languages have at their base an old language akin to Písacha spoken by the Khaśa tribe which has been superseded by the language of Gujari invaders. This mixed form of speech was carried as above stated into Rajputana and was again in its turn strongly influenced in later times by immigrants to the Himalaya from Rajputana who now spoke Rajasthani. Particulars regarding the growth and expansion of each of these various languages will be found in the Introductions to the various sections.

The four parts of this volume were prepared and sent to press some years ago but difficulties connected with the obtinment of proper types have greatly delayed the printing of Parts I and II. I regret that owing to this the Bibliographies of those parts are not entirely up to the dates printed on the title pages.

CAMBRIDGE

Aug 11 1914

GEORGE A. GRIERSON

WESTERN HINDI.

The home of Western Hindi closely agrees with the *Madhyadēśa*, or Midland, of ancient Sanskrit geographers. The *Madhyadēśa* was the country between the Saraswati on the west and what is now Allahabad on the east. Its northern boundary was the Himālaya Range, and its southern the Narbada River. Between these limits lay, according to tradition, the holy land of Brahmanism. It was the centre of Hindū civilisation, and the abode on earth of its deities. Western Hindi does not extend so far east as Allahabad—its eastern limit is about Cawnpore,—but in other respects the area in which it is spoken is almost exactly the same as the *Madhyadēśa*. It is spoken as a vernacular over the western portion of the United Provinces, in the eastern districts of the Panjab, in Eastern Rajputana, in Gwalior and Bundelkhand, and in the north-western districts of the Central Provinces. Moreover, its most important dialect, *Hindostāni*, is spoken and understood, and is even amongst some classes of the population a vernacular, over the whole of the Indian Peninsula.

Western Hindi has five dialects,—*Hindostāni*, *Bāngarū*, *Braj Bhākhā*, *Kanauji*, and

Dialects: *Hindostāni*. *Bundēli*. *Hindostāni*, as a local vernacular, is spoken in Western Rohilkhand, the Upper Gangetic Dōāb, and the

Panjab District of Ambala. It has also been carried over the whole of India by Musalmān conquerors, and has received considerable literary culture. Under these conditions it has three main varieties, Literary *Hindostāni* proper, employed by both Musalmāns and Hindūs for literary purposes and as a *lingua franca*; *Urdū*, employed chiefly by Musalmāns and by Hindūs who have adopted the Musalmān system of education, and a modern development, called *Hindi*, employed only by Hindūs who have been educated on a Hindū system. *Urdū*, itself, has two varieties, the standard literary form of Delhi and Lucknow, and the *Dakhini*, spoken, and used as a literary medium, by Musalmāns of Southern India.

Bāngarū is the dialect of Western Hindi which is spoken in the Eastern Panjab.

Bāngarū. It is also called *Jātū* and *Hariāni*. It is much influenced by the neighbouring *Rājasthāni* and *Pāñjabī*.

Braj Bhākhā Braj Bhākhā is the dialect of the west central Dōāb and the country to its north and to its south.

Kanauji is really a form of Braj Bhākhā and is only given separate consideration in deference to popular opinion. It is spoken in the east central Dōāb and the country to its north.

Bundēli Bundēli is spoken in Gwalior and Bundelkhand. It is also spoken in the adjoining districts of the Central Provinces.

All these dialects are described with considerable detail on the following pages, and it will suffice to give here the total estimated number of speakers of each—

Hindostāni—

<i>Local Vernacular</i>	5,232,733
<i>Literary Hindostāni</i> (including <i>Urdū</i> and <i>Hindi</i>)	7,690,264
<i>Dakhini</i>	3,654,172

16,633,169

	Brought forward	16 633 169
Bangaru	7 869 274	9 165 784
Braj Bhakha	4 461 500	
Kansaj		12 345 774
Bundel		6 869 201
Total estimated number of speakers of Western Hindi		38 013 028

This is about the same as the population of the United Kingdom in 1891 (38,104,975) and two thirds of a million less than that of France at the present time (38 641 333). I roughly estimate the area in which it is spoken at about 200,000 square miles with which we may compare the area of the German Empire (209,000), and that of France (204 000).

As explained in the Introductory Note, Western Hindi is the purest representative

of that Group. It is directly derived from the Apabhramsa dialect corresponding to Sauraseni, the most Sanskritic of all the Prakrits, it is spoken in the area which was the centre from which Aryan civilisation was diffused over

Hindostan, and the headquarters of its principal dialect—Braj Bhakha—is Mathura, —the Μαθούρη τὸν οἶκον of the Greeks, and in ancient times one of the most sacred cities of India.

Of the four languages which form the Central Group of Indo-Aryan vernaculars, Western Hindi is the one which is the most typical of the group. In fact, it would be more accurate, though more complicated, to describe it as being the *only* member of the group the other three Panjab, Rajasthani, and Gujarati, being intermediate between it and the adjoining languages Lahnda Sindhi, and Marathi, which belong to what I call the Outer Circle. These languages, Panjabi, Rajasthani, and Gujarati, lie to the west and south of Western Hindi. It is also to be remembered that to its east we have Eastern Hindi another language which is intermediate between Western Hindi and the speeches of the Outer Circle. But these two sets of intermediate languages possess sharply opposed characteristics. Their respective bases are quite different. As has been explained in the introduction to Vol VI of this Survey pp 3 and ff., Eastern Hindi is a language of the Outer Circle affected by the characteristics of the Central Group while Panjabi, Rajasthani, and Gujarati are in all their chief characteristics members of the Central Group, and only show traces which are more and more evident as we go westwards of the influence of the Outer Circle. It would be most correct to class them as a distinct intermediate group of languages, but it is more convenient to consider them all together with Western Hindi, as members of one group—the Central,—remembering that they do not possess all the true characteristics of that group in its purity.

The linguistic boundaries of Western Hindi are as follows.—On its north west it is bounded by Panjabi, to its south west and south lies Rajasthani, to its south east, Marathi, and to its east, Eastern Hindi. On the north it is bounded by the Indo Aryan dialects, Jaunsari, Gahwali, and Kumauni of the lower southern slope of the Himalaya. It gradually shades off into Panjabi, Rajasthani, and Eastern Hindi, but there is no intermediate dialect between it and Marathi. Marathi nowhere merges into the languages of the Central Group, but is separated from them by a sharp distinct line.

There are it is true a few tribal dialects which possess the characteristics of both Western Hindi and Marathi but these are mere mechanical mixtures—broken jargons—which are not true intermediate forms of speech. We may consider Marathi as being fully established in the Nagpur plain at the foot of the Satpura Range. The northern hill dialects are described in Part IV of this volume and are closely connected with Rajasthan.

Two characters are employed for writing Western Hindi—the Persian for some forms of Hindostani and the Devanagari (with its current hands the Kaithi and Mahajani) for the other dialects. Neither of them need be described here. In writing the dialects in the Devanagari character an important irregularity is observed in the employment of the letter र्, ा. When this is followed in *Tadbiara* words by the letters य्, ा or व्, ा it does not take the form¹. Such compounds are written र्, या and व्, वा respectively. Thus (Brūj Bhulha) मार्गीया या वा struc¹ Bundeli बुद्धो, वाबो (Hindostani जोना) to weep.

Written character

The familiar Hindostani grammar may be taken as the standard of the grammars of all the Western Hindi dialects. Each is fully described in the proper place and I here content myself with pointing out one characteristic in which Western Hindi is pre-eminently typical of the Central Group of language. This is the analytic method of its construction which will be dealt with at some length in the first volume of this Survey and is only referred to here. Of all the languages of the group Western Hindi is that which carries analysis to its furthest extreme. Its standard dialect has only one true tense (the present subjunctive) for its verb and has only one true case (the so called oblique form) for its nouns. Nearly all the other accidents of time and relation are expressed by the aid of participles auxiliaries verbs or postpositions.

General grammatical characters

The earliest date which Yule gives of the use of the word Hindostani is 1616 when Terry speaks of Tom Coryate being proficient in ‘the Indostan or more vulgar language’¹. We may also note that Terry in his *A Voyage to East India* (1655), gives a brief description of the vulgar tongue of the country of Indostan which will be found quoted below under J Ogilby. So Fryer (1673) (quoted by Yule) says ‘The Language at Court is Persian that commonly spoken is Indostan (for which they have no proper character the written Language being called Banyan). It is evident therefore that early in the 17th century it was known in England that the *Lingua Franca* of India was this form of speech. On the other hand another set of authorities stated that the *Lingua Franca* of India was Malay. So Ogilby in the passages quoted below Agan David Wilkins in the preface to Chamberlayne’s collection of versions of the Lord’s Prayer (published 1715), explains that he could not get a version in the Bengali language as that form of speech was dying out and was being superseded by Malay. He therefore for Bengali gave a Malay version written in the Bengali character.

Early references to the language

It is possible that Ogilby had less excuse than appears for his mistake for Mr Quaritch in his Oriental Catalogue published in 1887 mentions a MS Dictionary then

¹ See for this and other quotations Hobson Jobson s.vv Hindostane and Moors. It hardly needs any to remind the reader that in the 18th century Hindostani was commonly called Moors.

So far we have dealt only with general notices or with the accounts of the characters in which Hindostani is written. With the commencement of the 18th century we find the first attempts at giving serious accounts of the language itself. According to Amaduzzi in his preface to Beligatti's *Alphabetum Bramanicum* (see below) a Capuchin monk named Franciscus M Tuionensis completed at Surat in the year 1704 a manuscript *Lexicon Linguae Indostanicae* in two parts of between four and five hundred double columned pages each. In Amaduzzi's time it was still preserved in the library of the Propaganda in Rome but when I searched for it there in the year 1890 it could not be found.

We now come to the first Hindostani grammar. John Joshua Ketelaer (also written Koteler Kesseler or Ketteler) was a Lutheran by religion born at Elbingen in Prussia. He was accredited to Shah Alam Bahadur Shah (1708-1712) and Jahandar Shah (1712) as Dutch envoy. In 1711 he was the Dutch East India Company's Director of Trade at Surat. He passed through Agra both going to and coming from Lahore (*circa* Delhi) but there does not seem to be any evidence available that he ever lived there though the Dutch Company had a factory in that city subordinate to Surat. The mission arrived near Lahore on the 10th December 1711 returned to Delhi with Jahandar Shah and finally started from that place on the 14th October 1712, reaching Agra on the 20th October. From Agra they returned to Surat. In 1716 Ketelaer had been three years Director for the Dutch Company at Surat. He was then appointed their envoy to Persia and left Batavia in July 1716 having been thirty years in the Dutch Service or in the East Indies. He died of fever at Gameroon on the Persian Gulf on his return from Isfahan after having been two days under arrest, because he would not order a Dutch ship to act under the Persian Governor's orders against some Arab invaders¹. He wrote a grammar and a vocabulary of the 'Lingua hindostanica' which were published by David Mill in 1743 in his *Miscellanea Orientalia* (see below). We may assume that they were composed about the year 1715.

In the same year there appeared another collection of versions of the Lord's Prayer. Its author was John Chamberlayne. It was published at Amsterdam and had a preface by David Wilkins who also contributed many of the specimens. Its full title was *Oratione dominica in diversas omnium gentium Linguis et saepe propria cuiusque Linguae characteribus expressa una cum Dissertationibus nonnullis de Linguarum Origine variisque ipsorum Periodicationibus Editio e Joa Clambe latine Anglo-Britanno Regiae Societatis Londine issa Socio Amstelodami typis Gulielmi David Goerei 1715*. For our present purpose it is sufficient to remark with reference to this celebrated work that it reproduces Roth's *Pater Noster* but without making Muller's error of imagining it to be Sanskrit.

Naturum levissimum LaCroze was born at Antes in 1661. In 1697 he became librarian to the Elector at Berlin and died in that city in 1739. As librarian he kept up a voluminous correspondence on linguistic subjects with the learned men of his time, including David Wilkins, John Chamberlayne, Ziegenbalg and T S Bayer. This was published after his death under the title of *Tlesavii Epistolici LaCrozei Ex Bibliotheca Jordaniiana editio Iosephus Ludovicus Vhlvs Lipsiae 1742*. In this we find him helping Wilkins and Chamberlayne in the compilation of the *Oratione Dominicana* just mentioned. For our present purpose the most important letters are those to and

¹ See G. A. G涅森 *Proceedings A.S.B. May 1890. Of Ad lang. M. the date Vol. I p. 190.*

from Theophilus Siegfried Bayer, one of the brilliant band of scholars who founded the Imperial Academy at St Petersburg. In one of Bayer's letters (dated June 1 1726) we find what we I believe the first words of what is intended for Hindostani ever published in Europe. These are the first four numerals as used by the 'Mogulenses Indi' (1=*hieh u.*, 2=*guu*, 3=*tay* 4=*tsah*), which are contained in a comparative statement of the numerals in eight languages. These numerals are, however, not really Hindostani. *Guu* is an evident misprint. The others are Lahnda or Sindhi, (1=Lahnda *hik*, Sindhi, *hikun* 3=Lahnda, *tai* Sindhi *te* 4=Lahnda, *char*, Sindhi, *chari*)¹. Two years subsequently, in the third and fourth volumes of the Transactions of the Imperial Academy (for the years 1728 and 1729, published in 1732 and 1735 respectively) we find Bayer busily deciphering the Nagari alphabet, first through means of a tiltingal syllaby printed in Chini which gave the Tibetan form of Nagari (Lantshu) current Tibetan, and Manchu alphabets, and afterwards with the help of the missionary Schultze to be shortly mentioned. Finally, in November 1731 LaCroze writes to Bayer that the character used for writing by the Mu'mas is called 'Bala bande,' which, however, he adds, hardly differs from that used by the 'Biamans' which is called 'Nagari' or 'Dewanigra.' He then proceeds to show how, in his opinion, the 'Bala bande' alphabet is derived from Hebrew basing his contention on the forms of the letters in Roth's *Pater Noster* as reproduced in Chamberlayne's work.

Our next stage is Mill's *Dissertationes Selectae*. Its full title is *Davidis Millii Theologiae De ejusdemque nec non Antiquitatum scientiarum, & Linguarum orientalium in Academia Trajectina, Professoris ordinarii, Dissertationes selectae, varia s. Letterarum et Antiquitatis orientalis Capita exponentes et illustrantes Cuius secundis, novisque Dissertationibus, Observationibus, et Miscellaneis Orientalibus auctae Lugduni Batavorum 1743*. To us its principal interest consists in the fact that in the *Miscellanea Orientalia* he prints Ketelaer's Hindostani Grammar and Vocabulary, which, as we have seen was written about the year 1715. He also gives some plates illustrating Indian alphabets. Two illustrate the Nagari character, and I am not certain from where he got them. The third is taken from Bayer's essay in the Transactions of the Imperial Academy of St Petersburg, and shows the Lanisha, ordinary Tibetan, and Manchu characters. The fourth illustrates the Bengali alphabet. The *Miscellanea Orientalia* are on pp 155-622 of the work Caput, I, *De Lingua Hindustanica* (pp 155-188) *Latin, Hindostani, and Persian Vocabulary* (pp 501-509) *Etymologicum Orientale harmonicum* (a comparative vocabulary of Latin, Hindostani, Persian, and Arabic) (pp 510-598). Except for the plates of characters, all the Hindostani is in the Roman character, the body of the work being written in Latin. The spelling of the Hindostani words is based on the Dutch system of pronunciation. Thus, *me hia*, *seci*, *me la tsjoel a* (*mañ̄ lā chn̄la*), *feci*, *mujæ* (*mujhe*), *min*. The use of the Perso-Arabic alphabet for writing Hindostani is explained. In the two test points of the accuracy of all these old grammars (the distinguishing of the singular and of the

¹ Bay writes the numbers more correctly on pp 113 and ff of his *Histoire Regne de Bactriane* (1740). Here he gives the first ten in the following scheme and in the same order. The letter 1 is *hik*, 2 *d hik*, 3 *tay*, 4 *tsah*, 5 *pang*, 6 *te*, 7 *tate*, 8 *adgi*, 9 *no*, 10 *dyo*. He tells us that he got them from a treatise of Khan. I have to thank Professor K. L. for drawing my attention to this work.

Re-reading LaCroze and Bayer as earlier printed in G. A. Green J. 1 S. B. Vol. LXXII (1895) pp 12 and ff.

plural of the personal pronouns, and the use of *m* in the agent case). Ketelaci is right in the first and wrong in the second. He recognises *mai* (which he spells *me*) and *tu* (*too*) as singulars, and *ham* (*ham*) and *tum* (*tom*) as plurals. He has no idea of the use of *ne*. On the other hand, he teaches the Gujarati use of *ap* to mean 'we'.

Ketelaci's Grammar includes not only the Hindostani declensions and conjugations, but also versions of the Ten Commandments, the Catechism, and the Lord's Prayer in that language. His translation of the last may be given as a specimen of the earliest known translation of any European Language into Hindostani. It runs as follows —

*Hammārē baab—Ke who armaanmehe—Paal hoe teere naam—Lure la do molul
teera—Hoe teera—Sjon armaan ton spinenme—Rootie lamā e nellā lanon
naade—Ooi maafkaar tarei apne hamlo—Sjon mafkate apne lareesdam onlon—
Dedaal lamlo is was icayeme—Bell hamlo qaslas is hoeraye Teera le paljami
soorajni alemgire heameeme Ammen*

In the year following the publication of Ketelaci's Grammar appeared that of the celebrated missionary Schultze, whose name has been already mentioned more than once. The full title is *Fuit pluri Reverendi Benjamin Schulte Missionarii Evangelici Grammatica Hindostanica collectis in diuturna inter Hindostanos Commoratione in justum Ordinem redactis ac larga Extemporum (sic) Luce peritus Regulis constant et Missionariorum Usu consecrato Fidit et de suscipienda huiusmodi Linguae in Cultu piefatus est D Jo Henr Callenberg Halae Saconis, 1711* (some copies are dated 1715). Schultze was aware of the existence of Ketelaci's Grammar, and mentioned it in his preface. Schultze's Grammar is in Latin. Hindostani words are given in the Perso-Arabic character with transcription. The Nigmi character (*Nemā noga nōwā*) is also explained. He ignores the sound of the cerebral letters and (in his transcription) of all aspirated ones. He is aware of the singular and plural forms of the personal pronouns, but is ignorant of the use of *ne* with the past tense of transitive verbs.

Four years afterwards Johann Ludolph Jütt published the *Sprachmeister* with a preface by Schultze. Its title runs *Orientalisch und Occidentalisches Sprachmeister welches nicht allein hundert Alphabete nebst ihrer Aussprache, So bey denen meisten Europäisch Asiatisch Africisch und Americanischen Völckern und Nationen gehandelt sind, Auch einigen Tabulis polyglottis verschiedener Sprachen und Zahlen vor Augen leget Sondern auch das Gebet des Herrn, in 200 Sprachen und Mund Arteln mit derselben Charakteren und Lesung, nach einer Geographischen Ordnung mittelst einer Leipziger Zufinden bey Christian Friedrich Gesneri* 1715. Jütt's book is a long way ahead of its predecessor Chamberlain's. Part I (pp 1-219) gives tables of the alphabets of over a hundred different languages, with accounts of the mode of use of each. On pp 120-122 we find described the use of the Perso-Arabic alphabet as applied to Hindostani. It may be noticed that all mention of the cerebral letters is omitted. On p 123 we have the 'Devanagrim,' on p 124 the 'Biharbundu' and on pp 125-131 the 'Aksa Nagru' which we all rightly classed together in various forms of the same alphabet but the transcription is often curiously incorrect. For instance,

under 'Akār Nagār,' & is transliterated *dhyga* and it is explained that an *n* is always sounded before it and that the *j* is clearly pronounced as in the Arabic *ج*. It will be seen that here the existence of cerebral letters is indicated. Except in the case of Akār Nagār no attempt is made to distinguish between aspirated and unaspirated letters. On p 201 are given the Hindostani numerals from 1-9, and 10, 20, 30, etc., up to 90. They commence, *Jel, do tin, schahar, patsch, sche, sat, att, nau, das*. Part II (pp 1-128) contains the versions of the Lord's Prayer. On pp 81 and 82 is given Schultze's 'Hindostanic seu Monica seu Mogulsch' version in the Perso Arabic character with transliteration. The latter begins *Asman po' :ahata so hamara Bap tumara Naun pal Jarna hone deo, tumari Padaschahi ane deo* etc. The versions in the Nagari character are Roth's transliterated version, Sanskrit in Devanagari & Hnscrip, and Bhojpuri in 'Akār Nagār' (the last two by Schultze). Finally there are comparative statements of the words for 'father' 'heaven,' 'earth' and 'bread' in all the languages quoted and some other appendices. The Hindostani forms of these four words are given as *Bab Asman Hunnia* and *Rosi* (sic), respectively.

Our next authority is *Travels from St Petersburg in Russia to diverse Parts of Asia* By John Bell Glasgow 1768 (New Edition, Edinburgh, 1806). In Chapter 12 of this work are given the Numerals of Indostan.

Of much more importance is the *Alphabetum Bramhanicum seu Indostanicum Universitatis Kas: Romae, 1701 Typis Sac Congregationis de Propag Tride*. It is by a Capuchin Missionary named Cassiano Beligatti, and is furnished with a preface by Johannes Christophorus Amadutius (Amaduzzi). In this preface there is a very complete account of the then existing knowledge regarding Indian languages. It describes Sanskrit (संस्कृत) correctly as the language of the learned, and next refers to the बङ्गा वीरी or 'Bengali' or common tongue which is found in the University of Kas: or Benares'. It then goes on to enumerate the other principal alphabets of India which (except 'Nagri, Nagri Sonitensis or Balibandu') do not immediately concern us. Of more particular interest is his mention of a *Lexicon Linguac Indostanicae* which was composed by a Capuchin Missionary of Suriat named Franciscus M. Tuonensis, in the year 1701 the manuscript of which was then in the Propaganda Library in Rome, and which Amaduzzi describes at considerable length. He also mentions a manuscript dialogue (?) in Hindostani between a Christian and a Native of India regarding the truth of religion, which was dedicated to the Raja of Betri, in the present district of Champaran, by Josephus M. Gurguricensis and Beligatti, the author of the work we are now describing. The *Alphabetum Bramhanicum* is of importance as being the first book (so far as I am aware) in which the vernacular words are printed in their own character in movable types. But not only are the Devanagari letters represented by types but even the Kuthi ones receive the same honour. Beligatti calls the Devanagari character the 'Alphabetum expressum in litteris Universitatis Kas:, and after covering over a hundred pages with a minute description of its use (including the compound consonants), he goes on, on page 110, to deal with the 'Alphabetum populare Indostanicum vulgo Nagri'. This is he says used by all the natives for familiar letters and ordinary books, and for all subjects, whether religious or profane, which can be

written in the 'भाषा वोली *bhaka bol* or vulgar tongue'. He then gives a good description of the Karthi alphabet, using moveable types also here. The book concludes with an account of the numerals and with reading exercises. These last are transliterations of the Latin *Pater Noster* and *Ave Maria* into Deva nāgālī, followed by translations of the Invocation of the Trinity, the Lord's Prayer, the Ave Maria, and the Apostles' Creed into Hindostani in the same character. Taking it altogether, the *Alphabetum Brianhanianum* is, for its time, a wonderfully good piece of work.

With the *Alphabetum Brianhanianum* the first stage of Hindostani Bibliography may be considered to be completed. Hadley's Grammar appeared in 1772 and was quickly followed by a number of other and better ones, such as the Portuguese *Grammatica Indostana* (1778) far in advance of Hadley), Gilchrist's numerous works (commencing 1787) and Lebedeff's Grammar (1801). These will all be found below, each described in its proper place. Lebedeff's work deserves more than a mere entry on account of the extraordinary adventures of its author. This remarkable man gives an account of his life in the preface of his book, from which we gather that he began his Indian career (apparently as a bandmaster) in the year 1785 at Madras. After a stay there of two years he migrated to Calcutta, where he met with a Pundit who taught him Sanskrit, Bengali, and Hindostani (or, as he called it, the Indian mixed dialect). His next attempt was to translate two English plays into Bengali, and one of these was performed publicly with great applause (according to its author) in 1795 and again in the following year. According to Adelung, he then became theatrical manager to the Great Mogul, and finally returned to England after a stay of more than twenty years in the East. In London he published his grammar, and made the acquaintance of Woronzow, the Russian Ambassador, who sent him to Russia. He was employed in the Russian Foreign Office and was given a large subvention towards founding a Sanskrit press. I have no knowledge of any other works from his pen. It is to be hoped, for the sake of his patrons that his knowledge of Sanskrit and Bengali was greater than that of Hindostani which he displays in his grammar. Not only is its system of transliteration (*Ion hay hooc* = who is there) detestably incorrect, but so is the whole account of the grammatical structure of the language. The concluding words of his preface show that he was not conscious of its imperfections, and at the same time throw a curious light on the morality of Europeans in India at his time. 'The Indian words in this work are ... so well ascertained as to leave no doubt, but the European learner, with a little assistance of a Pundit or Moonshie, nay, even of a *Bebe saheb*, cannot fail in a short time to obtain a knowledge of their [the natives'] idioms, and to master the Indian dialects with incredible facility.'

Finally we may briefly refer to a few belated works of the early period of inquiries into Indian languages, which appeared after Hindostani had begun to be seriously studied.

¹ Beligatti's representation of it's expression is more accurate than Amadori's, but even his transliteration here breaks down. Count de Gubernatis's (*Bulletino Italiano degli Studi Orientali*, Florence 1876-77 pp 44-45) mentions a *Grammatica Mero* (vol dire Hindostani) ad opera di caratteri devanagari. Segno: *i parvum Dictionarium indicostanum de* 'Von i bus ut plurimum obruis in Hestiorum Indicis by the Paulinus & Bartholomaeo mentioned in the next page as the author of the preface to the *Alphabetum Indicum*. The work mentioned by Count de Gubernatis is apparently in MS and should belong to the latter half of the 18th century. I owe this reference to the kindness of Professor Zachariae.

² *Mithridates* I 185. According to the same authority he was by birth an Ukraine peasant and on account of his musical talents was taken up by Prince Pasumovsky who carried him to Italy where he became proficient on the violoncello. He then wandered to Paris and London where he took service under a Lord who went to India as Governor.

in Calcutta. In 1782 Iwarus Abel published in Copenhagen *Symphona Symphona, sive undeicim Linguarum Orientalium Discors exhibita Concordia Tamulicæ videlicet, Granthamicæ, Telugicæ, Sanscritamicæ, Marathicæ, Balabandicæ, Canaricæ, Hindostanicæ, Cuncanicæ, Gutzaratticæ et Pegnanicæ non characteristicæ, quibus ut explicativo-Harmonica adjecta est Latine*. It is a comparative vocabulary of fifty-three words in these eleven languages. The words include parts of the body, heaven, sun, etc., certain animals, house, water, sea, tree, the personal pronouns and numerals.

In 1791 there was published in Rome an anonymous work, with a preface by Paulinus a S. Bartholomaeo, entitled *Alphabeta Indica, id est Granthamicum seu Sanerدامico-Malabaricum, Indostanum sive Panarensis; Nagaricum vulgare, et Talenganicum*. It is a collection of these four alphabets, all in moveable types.

Johann Christoph Adelung's *Mithridates oder allgemeine Sprachenkunde mit dem Vater Unser als Sprachprobe in bey nahe fünfhundert Sprachen und Mundarten* may be taken as the link between the old philology and the new. A philologist so eminent as this great writer could not fail to adorn whatever linguistic subject he touched, and, for its time, this work is a marvel of erudition and masterly arrangement. So far as Indian languages go, it sums up all (little it must be confessed) that was known about them at the end of the 18th century. In it 'Mongolisch-Indostanisch oder Mohrisch' (i.e., Urdū) (Vol. I. pp. 183 and ff.) and 'Rein oder Hoch-Indostanisch, Dewa Nagara' (pp. 190 and ff.) are jointly described as the 'Allgemeine Sprachen in Indostan.' By 'Rein oder Hoch-Indostanisch' are meant the various 'Hindi' dialects spoken between Mathura and Patna, but as an example is given the Lord's Prayer in badly spelt Sanskrit. It is contributed by Schultze, whose nationality apparently prevented him from distinguishing between *bh* and *p*. For instance, he spells *bhōjanam* 'podsanam.' Vol. IV of the work consists of additions and corrections, and of a supplement by J. S. Vater. Further information regarding Hindostānī will be found on pp. 58-63, 83 (relationship of Hindostānī to Romani), and 486 of that volume.

SUMMARY OF IMPORTANT EARLY DATES.

A.D.	
1600.	EMPEROR AKBAR reigning. English East India Company incorporated.
1602.	Dutch East India Company founded.
1605.	EMPEROR JAHĀNGĪR comes to the throne.
1615.	Embassy of Sir T. Roe. English factory established at Surat.
1616.	Earliest recorded mention of the Indostan language (spoken by Tom Coryate).
1620.	Jesuit's College founded at Agra. English establish an Agency there.
1623-24.	Pietro della Valle in India.
1628.	EMPEROR SHĀH JAHĀN comes to the throne.
1630.	? Compilation of the Surat Dictionary of Persian, Hindostānī, English, and Portuguese.
1640.	English factory established at Hugli.
1653.	Heinrich Roth joins Jesuit College at Agra.
1655.	Terry's <i>Voyage to East India</i> published. Terry accompanied Sir T. Roe (1615).
1658.	EMPEROR AURANGZEB comes to the throne.
1661.	Bombay transferred to the English crown.
1663.	Pietro della Valle's <i>India Travels</i> published.
1664.	Heinrich Roth visits Rome and meets Kircher.
1667.	Kircher's <i>China Illustrata</i> . Im Crozo appointed Librarian at Berlin.
1672.	J. Fryer's Travels in East India and Persia commenced and continued to 1691. Published 1698.
1672.	O. Liappon's <i>Asia</i> published in Dutch.
1673.	J. Ogilby's <i>Asia</i> .

- A D
- 1678 Henricus van Rheede tot Drakenstein's *Natura Malabarica* commenced to issue
- 1680 Andreas Muller's *Oraatio Orationum*
- 1681 O Dapper's *Asia* (German Translation) published at Nürnberg
- 1694 Thomas Hyde's *Historia Shahidum*
- 1696 Charcoal founds Fort William in Calcutta
- 1698 J. Fryer's *Travels in East India & Persia* published See 1672
- 1704 Franciscus V Turonensis completes his *Lexicon Linguae Indianae*
- 1708 EMPEROR BAHADUR SHAH comes to the throne
- 1711 Ketelaer's embassy
- 1712 EMPEROR JAHADAR SHAH comes to the throne
- 1713 EMPEROR FARROKH SIRAF comes to the throne
- 1716 Ketelaer's Grammar The *Oraatio Dominica* of Chamberlayne and Wilkins
- 1719 EMPEROR MUHAMMAD SHAH comes to the throne
- 1726-29 Bayei's investigations
- 1739 Death of LaCroze See 1667 Invasion of India by Nâdir Shah
- 1743 Mill's *Dissertationes Selectae* Publication of Ketelaer's Grammar Manoel da Assumpçam publishes a Bengali Grammar and Vocabulary at Lisbon
- 1744 Schultze's *Grammatica Hindostanica*
- 1745-58 Schultze's Bible translations
- 1749 EMPEROR AHMAD SHAH comes to the throne Tritz's *Sprachmeister* published
- 1751 EMPEROR 'ALAMGIR II comes to the throne
- 1757 Battle of Plassey
- 1769 EMPEROR SHAH 'ALAM II comes to the throne
- 1761 Alphabetum Bramanicum Third battle of Panipat Defeat of the Marathas by Ahmad Shah Durram
- 1772 WARREN HASTINGS GOVERNOR OF BENGAL Hadley's Grammar published
- 1773 Fergusson's Hindostani Dictionary published
- 1778 Grammatica Indostana published at Lisbon
- 1782 Ivarus Abel's *Sympnoa Sympnoa*
- 1786 MARQUIS OF CORNWALLLES, GOVERNOR GENERAL
- 1787 Gilchrist begins publishing
- 1788 The Indian Vocabulary published in London
- 1790 Harris's Dictionary of English in Hindostany
- 1791 Alphabetum Indica published at Rome
- 1793 Sir John Shore GOVERNOR GENERAL William Carey lands at Calcutta
- 1798 LORD MORNINGTON (MARQUIS OF WELLESLEY), GOVERNOR GENERAL
- 1800 Robert's Indian Glossary
- 1801 Lebedeff's Grammar Carey's first Bengali New Testament printed
- 1803 MARQUIS OF CORNWALLLES, SECOND TIME GOVERNOR OF GENERAL W Hunter's translation of the New Testament into Hindostani Done with the aid of Muhammad Fitzrat and other learned natives
- 1806 Publication of first volume of Adelung's *Mithradates* Henry Martyn arrives in India and commences translation of New Testament
- 1807 EARL OF MINTO GOVERNOR GENERAL
- 1810 Henry Martyn's Urdu translation of New Testament the basis of all subsequent versions completed in manuscript with the aid of Muhammad Fitzrat
- 1811 Carey publishes a Hindi New Testament
- 1812 Fire in Serampore Press Henry Martyn's version of the New Testament destroyed before issue
- 1813 EARL OF MOIRA (MARQUIS OF HASTINGS) GOVERNOR GENERAL Carey publishes the Pentateuch in Hindi
- 1814 Henry Martyn's translation of the New Testament into Hindostani issued Carey publishes New Testament in Hindi

Of the dialects of Western Hindi, Braj Bihârî and Hindostani are those which have received most literary culture Kanauri is so like

Authorities Braj Bihârî, that it hardly deserves separate mention. I only refer to it as its separate existence is popularly recognised Some few works have

been written in Bundeli, but none of them have been critically edited. Indeed, this important dialect has been almost entirely ignored by students. Even Dr. Kellogg does not describe it in his *Grammar*. Kanaui and Bundeli are therefore hardly mentioned in this bibliography. Nearly all the entries refer either to Braj Bhakha or to one or other of the various forms of Hindostani.

The following Bibliography is divided into four sections :—

I.—*General*.—This deals with works giving a general account of the language or of one or more of its dialects, including works dealing with the subject from the point of view of comparative philology.

II.—*Grammars, Dictionaries, and other helps to the student*.—I have endeavoured to make this as complete as possible up to the date of the Mutiny. After that I have selected, perhaps in a somewhat arbitrary fashion.

III.—*Selections, Collections of Scattered Pieces, and Collections of Proverbs*.—This includes some Readers put together mainly for students.

IV.—*Texts*.—Here, with a few exceptions, I have confined myself to works which have been more or less critically edited by European scholars. It would have been impossible to enumerate the huge mass of texts which have issued without any attempt at editing from the native presses of India. For them, the reader can consult Mr. Blumhardt's *Catalogues* of Hindostani and Hindi works in the British Museum Library, and of the same in the India Office Library. These are all published separately, and can be obtained at a moderate price. To this section I have added an appendix giving a list of early translations of the Scriptures into the various dialects of Western Hindi.

In each of the first three sections, all the works of one writer are grouped together, and each writer is arranged in order of the date of the first work mentioned under his name. In the fourth section writers are arranged alphabetically.

In the following lists I have taken special care to include everything written by Garcin de Tassy. In this respect I have to acknowledge the assistance which has been kindly rendered to me by Monsieur J. Vinson. With his help I trust that I have been able to offer a not unworthy tribute to the memory of the great French scholar :—

SECTION I.—GENERAL.

ANNET, SANDFORD; AND FORBES, DUNCAN,—*On the Origin and Structure of the Hindooostanic Tongue, or General Language of British India*. London, 1828.

GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Mémoire sur les Particularités de la Religion Musulmane dans l'Inde*. Reprinted from *Journal Asiatique*. Paris, 1831: 2nd Edn., Paris, 1860.

GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Notice sur les Fêtes populaires des Hindous, d'après les Ouvrages hindoustanis*. Reprinted from the *Journal Asiatique*. Paris, 1834.

GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Notice sur des Vêtements avec des Inscriptions arabes, persanes, et hindoustanis*. *Journal Asiatique*. Paris, 1838. (Reprinted in 1878 in the *Mémoire sur les Noms propres, etc.*)

GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Histoire de la Littérature hindou et hindoustanî*, par M. Garcin de Tassy— Tome I., *Biographie et Bibliographie*. Paris (printed under the Auspices of the Oriental Translation Committee of Great Britain and Ireland), 1839. Tome II., *Extraits et Analyses*, ib. 1847. Secondo édition . . . augmentée. 3 tom. Paris, 1870-71. (Reviewed by Éd. Lanceleur in *Journal Asiatique*, IV, ix. (1847), pp. 417 and ff. Also Anon., *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, I. (1817), pp. 360 and ff.).

GARCIN DE TASSY, JOSEPH HÉLIODORE,—*Les Auteurs hindoustanis et leurs Ouvrages d'après Biographies originales*, par M. Garcin de Tassy. Paris, 1855 (Extract from the *Revue Contemporaine*, T. xxii.); 2nd Edn. Paris, 1868.

- GARCON DE TASSY JOSEPH HÉLIODORE—*Not e des Biograpl s org ales des 1ere qui ont écrit en Langue de ois i do sta e par M Gar de Tass l eal Azién e les Interruptions e Belles Lettres de l'Ist t le Fra c Paris 1856*
- GARCON DE TASSY JOSEPH HÉLIODORE—*T r M e Sh ar e Urd A History of Urdu Poets ch fly tra stated [into Urd] from Garc de Tass s Hist red la Litterat rel nou et l osta by S Fallon and Moons o Karem oodd en Dell 1 1818*
- GARCON DE TASSY JOSEPH HÉLIODORE—*S al At l je r Poets l issa s Jor al Anat q e IV (1848) pp 5 and ff Separate reprint I rs same late NEWBOLD T J—*Lettre M Ga ci l 2 s j e bre l l i s t a s t les anot ces t tulée S ad Aste les prem res Poets l issa Jor al At tq IV i (1841) pp 1 and ff**
- GARCON DE TASSY JOSEPH HÉLIODORE—*D so rs 10 et l so Co rs III o st a l'cole les Lang es Orientales l a tes Paris 180 (41) 181 (8 pp) 182 (8 pp) 183 (16 pp) 184 (8 pp) 185 (16 pp) 1856 (8 pi) 186 (16 pp) 1860 (7 pi) 1861 linary (16 pp) 181 Decembre (16 pp) 1866 (70 pp) 1863 (81 pi) 1864 (9 11) 1 2 (3 11) 1866 (7 pi) 1867 (10 pi) 1868 (8 pp) 1869 (36 pp) d lito of precil b under title of L Ja n et la Inté at rel do e es le 1869 1869 Iss 18 1*
- GARCON DE TASSY JOSEPH HÉLIODORE—*J Ja n et la II at r l l a s P an elle Paris 1871 (48 pp) 18 2 (63 pi) 1873 (109 pp) 18 3 (9 pi) 18 4 (116 11) 18 6 (10 pp) 18 7 (18 pp) 18 8 (104 pp)*
- GARCON DE TASSY JOSEPH HÉLIODORE—*Mén arl A s p s l Tr s s l r s lans 18 8 2nd Ed Paris 18 8*
- GARCON DE TASSY JOSEPH HÉLIODORE—*L Fnn s Jo l s II (P l l On) Par 1867*
- GARCON DE TASSY JOSEPH HÉLIODORE—*D so rs l M t c Gs al Sc l l II r l e l 27 If ric 1865 Paris 1865*
- GARCON DE TASSY JOSEPH HÉLIODORE—*O jn et D l l H i app le Ja n et Cé e also Ra o ale l l I de (Memo re de l'acal lo (an) Ce 18 3*
- GARCON DE TASSY JOSEPH HÉLIODORE—*Sc Bla i l elo el Frano*
- SETO KAPP W S—*The Ur l La g age s l I (1840) Vol II (No 8 Art 3)*
- BUTERS W—*The H l Lang ag Thones s D n C le a P Vol IX (1845) (No 18 Art 3)*
- BERTRAND L ABDE—*lo ce s r il mers O ag l l l l a s arm es le l l i Je r al Asiat que IV vri (1800) pp 9 and ff*
- KAT BET W—*O the Connec t of the Da l 4 c s C s B gal a l H d s Journal of the Asiatic Socety of Bengal Vol XXXI (1867) pi 10 and ff*
- BLAND N—*Let re a M Ga ci le Tassy sr Maso l P l s e l l Jor l l r t g e V u (1858) pp 356 and ff*
- ZENKER DR TH—*Bibli oca One als Ma el l Bbl aq l On al l ol II Conca Litzg 1861*
- ZENKER DR TH—*He es o II l sta Le ca / teir der Deutschen Morgenl nd seien Ge ell schaft Vol XIX (1860) pp 399 and ff*
- MOR ST JOH—*Inq jn o the Existence of a P s in l H l s lroe l o of the Royal Irish Academy Vol VIII Pt 1 (1862) pp 10 and ff*
- MOR ST JOH—*O H l sta Sy tan Ib Vol IX, Pt 1 (1860) 11 163 and ff*
- RAJENDRA LAL MITRA—*O the Orig of the Hind Jag ag a l s P l t to the Ur l Dialect Jo ral of the Asiatic Socety of Bengal Vol XXXIII (1864) pp 460 and ff 480 and ff*
- BEASIE J—*O tl es of a Plea fo the Irab E l , a ocial H i Jo ral of the Asiatic Socety of Bengal Vol XXXV (1866) Pt I pp 1 and ff*
- BEAMES J—*O the Arabic lle et ocal H l s a Ib Vol XXXVI (1867) Pt I pp 145 and ff*
- BR E J—*O the Pess t Posit of Oll H l One l Pi lolo I da A tq ary Vol I (1867) p 9*
- BEAMES J—*Compa at e Gamma of the Moler Arja La g age s l da t et H l Pa ab S th G arat Ma l Orja anl Be gal Three Vols London 18 79*
- GROWE F S—*Some Objec s to the mode Style of O cal H l s a Jor al of he Asiatic Society of Bengal Vol XXXV (1866) Pt I pp 1 and ff*
- GROWE F S—*O the Arja El net H n l Sp ec l l l a A tq ar Vol I (1870) p 103*

- GROWSE, F. S.—*The Etymology of local Names in Northern India, as exemplified in the District of Mathura*. Journal of the Asiatic Society of Bengal, Vol. XLIII. (1874), Pt. I, pp. 324 and ff.
- GROWSE, F. S.—*Common Hindustani*. Bengal Magazine, Vol. II. (1874), pp. 239-245 (Advocates Hindi as against Urdu, as the language of the courts and of missionaries).
- HOENLE, A. F. RUDOLF.—*Essays in Aid of a Comparative Grammar of the Gaurian Languages*. Journal of the Asiatic Society of Bengal, Vol. XLI, Pt. I. (1872), pp. 120 and ff.; Vol. XLII, Pt. I, (1873), pp. 59 and ff.; Vol. XLIII, Pt. I. (1874), pp. 22 and ff.
- HOENLE, A. F. RUDOLF.—*A Comparative Grammar of the Gaurian Languages, with special reference to the Eastern Hindi*. Accompanied by a Language Map and a Table of Alphabets. London, 1880.
- HOENLE, A. F. RUDOLF.—*A Collection of Hindi Roots, with Remarks on their Derivation and Classification*—Calcutta, 1880, and Journal of the Bengal Asiatic Society, Vol. XLIX. (1880), Pt. I, pp. 33 and ff.
- CAMPBELL, SIR G.—*Specimens of Languages of India, including those of the Aboriginal Tribes of Bengal, the Central Provinces, and the Eastern Frontier*. Calcutta, 1874 (Hindoo on pp. 2 and ff.).
- 'INSAFI,'—Sir George Campbell on Vernacular Education. The Oriental, Vol. IV. (1875), pp. 83 and ff. (On the value of the Urdu language compared with that of Hindi).
- BATE, J. D.—*Notes on the Hindi Language*. Calcutta Review, Vol. LXI. (1875) (No. 120, Art. 11).
- BRANDRETH, E. L.—*The Gaurian compared with the Romance Languages*. Journal of the Royal Asiatic Society, Vol. XI. (N. S.) (1879), pp. 287 and ff., 335 and ff.
- DELONCLE, FRANÇOIS.—*Catalogue des Livres Orientaux composant la Bibliothèque de M. Garcin de Tassy; Suivi du Catalogue des Manuscrits hindoustanis, persans, arabes, turcs*. Paris, 1879.
- LYALL, (SIR) G. J.—*Hindustani Literature*. (Article in Encyclopaedia Britannica, 9th Edition, Vol. XI., pp. 843 and ff.) Edinburgh, 1880. New edition, revised and augmented in id. 11th Edition, Vol. XIII, Cambridge, 1910.
- SCOTT, REV. T.—*Hindustani Poets and Poetry*. Calcutta Review, Vol. LXXII. (1881), p. 185.
- MUHAMMAD JESRUS (ĀZĪD).—*ابن حیل (Ab-e Hayl)*. [An account of well-known Hindostani poets and their writings.] 2nd Edition, Lahore, 1893. (I have failed to trace the 1st Edition.) Another Edition (? 3rd), Lahore, 1899.
- BRANDARKAR, (SIR) RAMKRISHNA GÖPĀL.—*Development of Language and Sanskrit*. Journal of the Royal Asiatic Society (Bombay Branch), Vol. XVI. (1883-85), pp. 245 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GÖPĀL.—*Pāli and other Dialects of the Period*. Ib. pp. 273 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GÖPĀL.—*Relations between Sanskrit, Pāli, the Prākṛits and The Modern Vernaculars*. Ib. pp. 314 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GÖPĀL.—*The Prākṛits and the Apabhraṃśa*. Ib. Vol. XVII. (1887-89); Pt. I., pp. 1 and ff.
- BRANDARKAR, (SIR) RAMKRISHNA GÖPĀL.—*Phonology of the Vernaculars of Northern India*. Ib. Pt. II., pp. 99 and ff.
- BRANDARKAR, SIR RAMKRISHNA GÖPĀL.—*Wilson Philological Lectures on Sanskrit and the Derived Languages, delivered in 1877*, by R. G. Bh. Bombay, 1914. This is a reprint of the five preceding articles, with important additions.
- KELLOGG, S. H.—*On the origin of certain Rajput forms of the Substantive Verb in Hindi*, by Prof. S. H. Kellogg, Toronto, Can. Proceedings of the American Oriental Society, October 1888, pp. xvii and ff. In Vol. XIV. of the Journal of the A. O. S.
- BLUMHARDT, J. F.—*Catalogue of Hindustani Printed Books in the Library of the British Museum*, London, 1889. *Supplementary Catalogue (1890-1903)*, by the same. London, 1909.
- BLUMHARDT, J. F.—*Catalogue of the Library of the India Office*. Vol. II., Part II., *Hindustani Books*. By J. F. B. London, 1900. Vol. II., Part III., *Hindi, Panjabi, Pashto, and Sindhi Books*. By the same. London, 1902.
- BLUMHARDT, J. F.—*Catalogues of the Hindi, Panjabi, Sindhi, and Pashto printed Books in the Library of the British Museum*. London, 1893. *Supplementary Catalogue of Hindi Books (1893-1912)*, by the same. London, 1913.
- GRIGGON, (SIR) G. A.—*The Modern Vernacular Literature of Hindustan*. Calcutta, 1889.
- GRIGGON, (SIR) G. A.—*On the Early Study of Indian Vernaculars in Europe*. Journal of the Asiatic Society of Bengal, Vol. LXII., Pt. I. (1893), pp. 41 and ff.; cf. TEZA, E.—*Dei primi Studi sulle Lingue indostaniche alle note di G. A. Grierson*: also GRIGGON, G. A., in *Proceedings, A. S. B.*, May, 1893.
- GRIGGON, (SIR) G. A.—*The Phonology of the Modern Indo-Aryan Vernaculars*. Zeitschrift der Deutschen Morgenländischen Gesellschaft, Vol. XLIX. (1895), pp. 323 and ff.; Vol. L. (1896), pp. i. and ff. Reprinted, Leipzig, 1895-96.

- GRIERSON, (Sir) G A,—*On certain suffixes in the Modern Indo-Aryan Vernaculars* Zeitschrift für Vergleichende Sprachforschung auf den Gebiete der indogermanischen Sprachen Vol XXXVIII (A VIII) (1903), pp 473 and ff Reviewed by A F R Hoernle in the Journal of the Royal Asiatic Society, 1903 pp 611 and ff
- GRIERSON, (Sir) G A,—*A Bibliography of Western Hindi including Hindostani* Indian Antiquary, Vol XXXII (1903), pp 16, 59, 160, 262
- GRIERSON, (Sir) G A—*Articles Hindostanis* in Vol XIII of the Encyclopædia Britannica, Eleventh Edition Cambridge, 1910
- ROSEN FRIEDRICH—*Die Indarsabha des Amanat Ein Beitrag zu: Kennniss der Hindostani Literatur* Inaugural Dissertation, Leipzig 1891 (Contains remarks concerning the Hindostani Drama and Theatre a biography of Amanat and his son notes on the language of the Indarsabha, and a German translation thereof)
- ALTAF HOSAIN (HALM),—*She ro si a'ri*: (Poetry and Poesy) [This is the long introduction (pp 228) to the *Dewan-e-Hali* but is quite independent of that work It constitutes a modern Urdu *Ars Poetica*] Cawnpore, 1893
- BÉLA ALGÉTIE,—*Les Mots anglais dans les Journaux hindoustans* Mémoire de la Société de Linguistique de Paris T VIII (1894), pp 166 and ff
- ABDUL QADIR SHEIKH,—*The New School of Urdu Literature A critical study of Hali A-ad, Nazir Al-med, Pa au Math, Sarshar and Abdul Halim Sharar, with an Introductory Chapter on Urdu Literature* by Shaikh Abdul Qadir, B A Panjab Observer Press, Lahore, 1898
- WEITBRECHT, REV H U,—*The Urdu New Testament A History of its Language and its Versions* London (British and Foreign Bible Society), 1900
- WEITBRECHT REV H U—*A Descriptive Catalogue and Review of Urdu Christian Literature 1902-1907* Lahore 1908
- KASI PRASAD—*Hindi Vyakaran ke kuchh Amrit* par Bichar Nagari Pracharini Patrika, Vol VII, p 146 Benares, 1903
- TEMPLE, COL SIR R T,—*Hindostan in the XVIIth Century* Indian Antiquary Vol XXXII (1903), p 239
- GAVES BIHARI MISRA STAM BIHARI MISRA AND SURDEY BIHARI MISRA,—*Hindi Navaratna* (An account of the lives and works of the nine chief Hindi Poets) Allahabad 1910
- GAVES BIHARI MISRA STAM BIHARI MISRA AND SURDEY BIHARI MISRA,—*Misra bandhu linga* (A complete history of Hindi literature) Three Vols Khandwa and Allahabad 1913
- BAIER, T S,—See LaCroze, Maturin Veysiere, in Introduction
- CHAMBERLAYNE, J—See LaCroze, Maturin Veysiere, in Introduction
- FALLOIS, S W—See Garcin de Tassy, Joseph Heliodore
- FOPFEE, DUNCAN,—See Arnot, Sandford
- KARIMUD DIN—See Garcia de Tassy, Joseph Heliodore
- LANGEAUX, ED—See Garcin de Tassy, Joseph Heliodore
- NEWSOLD, T J,—See Garcin de Tassy, Joseph Heliodore
- SCHULZET, BENJ,—See Fritz Johann Friedrich, and Adelung, Johann Christoph in Introduction
- VATER, J S—See Adelung, Johann Christoph, in Introduction
- WILKINS, DAVID,—See LaCroze, Maturin Veysiere, in Introduction
- ZIEGENBALG,—See LaCroze, Maturin Veysiere in Introduction

SECTION II—GRAMMARS, DICTIONARIES, and other helps to the student

KETELAER, JO JOSUA,—See Introductory Remarks (1715)

SCHULZET BENJ,—See Introductory Remarks (1744)

HADLEY, GEORGE—*Grammatical Remarks on the practical and vulgar Dialect of the Indostan Language, commonly called Moors with a Vocabulary English and Moors The Spelling according to the Persian Orthography wherein are References between Words resembling each other in Sound and different in Significations with literal Translations and Explanations of the Compounded Words and Dreamlocutory Expressions for the more easy Attaining the Idiom of the Language The whole calculated for the common Practice in Bengal* London 1772 2nd Edition, London, 1774, Edition London 1797 Fifth Edition, A compendious Grammar of the current corrupt Dialect of the Jargon of Hindoostan (commonly called Moors) with a Vocabulary, English and Moors, terms & Customs and Manners of Bengal with notes descriptive of by G H Corrected and much

- enlarged by Mirza Mohammad Fitrat, a Native of Lucknow, London, 1801. Another Edition, London, 1804. Seventh Edition, corrected, improved and much enlarged, London, 1809.
- HADLEY, GEORGE.—*A short Grammar of the Moors Language.* London, 1779.
- FERGUSSON, J.—*A Dictionary of the Hindostan Language. I.—English and Hindostan. II.—Hindostan and English.* To which is prefixed a *Grammar of the Hindostan Language.* London, 1773. (Roman characters.)
- ANON.—*Gramatica Indostana a Mais vulgar que se practica no Imperio do gran Mogol oferecida aos missionarios reverendos Padres Missionarios do dito Imperio.* Em Roma, 1778. Na Estamperia da Sagrada Congregação da Propaganda Fide. Second Edition, Lisboa, 1805.
- GILCHRIST, JOHN BORTHWICK.—*A Dictionary, English and Hindooostane, in which the Words are marked with their distinguishing Initials as Hindooes, Arabic, and Persian, with an Appendix.* (In the Roman character.) Calcutta, 1787-96. *Hindoostane Philology, comprising a Dictionary English and Hindooostane, also Hindooostane and English; with a Grammatical Introduction.* Second Edition, with many additions and improvements, by Th. Rosbuck. Edinburgh, 1810. The same with a Grammatical Introduction. (Roman characters.) London, 1825.
- GILCHRIST, JOHN BORTHWICK.—*A Grammar of the Hindooostane Language, or Part Third of Volume First of a System of Hindooostane Philology.* Calcutta, 1796.
- GILCHRIST, JOHN BORTHWICK.—*The Oriental Linguist, an easy and familiar Introduction to the popular Language of Hindooostan, comprising the Rudiments of the Tongue, with an extensive Vocabulary, English and Hindooostane, and Hindooostane and English; to which is added the English and Hindooostane part of the Articles of War (from W. Scott's translation), with practical Notes and Observations.* Calcutta, 1798. 2nd Edition, Calcutta, 1802.
- GILCHRIST, JOHN BORTHWICK.—*The Anti-jargonist, or a short Introduction to the Hindooostane Language (called Moors), comprising the Rudiments of that Tongue, with an extensive Vocabulary English and Hindooostane, and Hindooostane and English.* Calcutta, 1800. [This is partly an abridgment of *The Oriental Linguist.*]
- GILCHRIST, JOHN BORTHWICK.—*Hindi Exercises for the first and second Examinations in Hindooostane, at the College of Fort William.* Calcutta, 1801.
- GILCHRIST, JOHN BORTHWICK.—*New Theory of Persian Verbs, with their Hindooostane Synonyms in Persian and English, published under the direction of J. B. G.* Calcutta, 1801. 2nd Edition, 1804.
- GILCHRIST, JOHN BORTHWICK.—*The Stranger's East India Guide to the Hindooostane, or grand popular Language of India (improperly called Moors).* Calcutta, 1802. 2nd Edition, London, 1808. *Stranger's infallible East-India Guide, or Hindooostane Multum in Parvo, as a grammatical Compendium of the grand popular and military Language of all India (long, but improperly, called the Moors or Moorish Jargon).* London, 1820. This is a Third Edition of the preceding. (All in the Roman character.)
- GILCHRIST, JOHN BORTHWICK, AND MIR ABDU'L-LAH MISKEEN.—*The Hindu Manual, or Casket of India;* compiled for the Use of the Hindooostan Pupils, under the direction and superintendence of John Gilchrist, by Meet Abdulla Miskeen. Calcutta, 1802.
- GILCHRIST, JOHN BORTHWICK.—*Practical Outlines, or a Sketch of Hindooostane Orthoepy in the Roman characters.* Calcutta, 1802.
- GILCHRIST, JOHN BORTHWICK.—*The Hindoo Roman Orthoepical Ultimatum, or a systematic, discriminative View of Oriental and Occidental visible Sounds on fixed and practical Principles, for the Languages of the East, exemplified in the popular Story of Sukoontala Natuk.* Calcutta, 1804. *The Hindoo-Roman Orthoepical Ultimatum exemplified in 100 Anecdotes, Tales, Jests, etc., of Hindooostane Story Tellers.* London, 1820.
- GILCHRIST, JOHN BORTHWICK.—[Atality-a Hindi], *The Hindu Moral-Preceptor; and Persian Scholar's shortest Road to the Hindooostane Language, or vice versa; translated, compiled and arranged by learned Natives in the Hindooostane Department, in the College of Fort William, under the direction and superintendence of J. B. G.* Calcutta, 1808. (In the Persian character.) *The Hindu Moral-Preceptor, or—Rudimental Principles of Persian Grammar as the Hindooostane Scholar's shortest Road to the Persian Language including the Pundnamu, with an Hindooostane literal version.* London, 1821. (Mostly in the Roman character. A Reprint of the preceding.) *The Hindu-Persic and English Vocabulary connected with the Rudimental Principles of Persian Grammar.* London, 1821. (This forms Part II, of the preceding.)
- GILCHRIST, JOHN BORTHWICK.—*Hindoo-Arabic Mirror; or improved practical Table of such Arabic Words as are intimately connected with a due Knowledge of the Hindooostane Language.* Calcutta, 1804.
- VOL. IX, PART I.

- GILCHRIST, JOHN BORTHWICK.—*The British Indian Monitor, or the Anti-jarjons' Stranger's Guide, Oriental Language, and various other Works compressed into a Series of portable Volumes, on the Hindooostane Language, improperly called Moor, with considerable Information respecting Eastern Tongues, Manners, Customs, etc. By the Author of Hindooostane Philology, etc Edinburgh, 1806 (Roman characters)*
- GILCHRIST, JOHN BORTHWICK.—*Dialogue, English and Hindooostane, calculated to promote the colloquial Intercommunications of Europeans on the most useful and familiar Subjects, with the Affairs of India, upon their Arrival in that Country (In Roman characters) Second Edition, Edinburgh, 1809 Third Edition, including the Articles of War, London, 1820 Fourth Edition, London, 1826 [The dialogues are intended to illustrate the grammatical principles of the Stranger's East India Guide An Appendix contains the Sankalit (Sankalita Natul) of Karim Ali Jawan.]*
- GILCHRIST, JOHN BORTHWICK.—*Grammar of the Hindooostane Language Calcutta, 1809*
- GILCHRIST, JOHN BORTHWICK.—*The General East India Guide and Gazetteer; London, 1823*
- GILCHRIST, JOHN BORTHWICK.—See also Bahadur Ali Naumi
- ANONY.—*The Indian Vocabulary, to which is prefixed the Terms of Imperialism's London (John Stockdale), 1788*
- BALFOUR, F.—*A Table containing Examples of all the different Species of Intransitive and Participle that are derived from Translative Verbs, in the Form in which they are used in the Persian, and in the Language of Hindooostan Asiatic Researches, Vol II (1790), pp 207 and ff*
- HARRIS, HENRY.—*Dictionary, English and Hindooostany to which is annexed a copious and useful alphabetical List of Proper Names of Men, Women, Towns, etc, a great Majority of which appear to be of Persian, Arabic or Indian Origin Madras, 1790 [This is Vol II Vol I does not seem to have been issued.]*
- ROBERTS, T.—*An Indian Glossary, consisting of some 1,000 Words and Terms commonly used in the East Indies, with full Explanations of their respective Meanings, forming an useful Vocabulary extremely serviceable in assisting Strangers to acquit themselves with ease and quietness the Language of that Country London, 1800*
- LEBEDEFF, HERASIM.—*A Grammar of the pure and mixed East Indian Dialects, with Dialogues affixed, spoken in all the Eastern Countries, methodically arranged at Calcutta, according to the Brahmanical System, of the Shambert Language Comprehending literal Explanations of the Compound Words, and Circumlocutory Phrases, necessary for the attainment of the Idiom of that Language, etc Calcutta for the Use of Europeans With Remarks on the Errors in former Grammars and Dialogues of the Several Dialects called Moorish or Moor, written by different Europeans, together with a Refutation of the Assertions of Sir William Jones respecting the Sanscrit Alphabet and several Specimens of Oriental Poetry, published in the Asiatic Researches London, 1801*
- ROUSSEAU, S.—*Dictionary of Mahometan Law, Bengal Revenue Ter, Shanscrit, Hindoo and other words used in the East Indies, with full explanations London, 1802, 2nd Edition, London, 1805*
- TAYLOR, CAPTAIN JOSEPH, AND HUNTER, WILLIAM, M.D.,—*A Dictionary, Hindooostanic and English, originally compiled for his own private Use, by Capt J T, revised and prepared for the Press, with the Assistance of learned Authors in the College of Fort William, by W H Calcutta, 1808*
- TAYLOR, CAPTAIN JOSEPH, AND SMYTH, W CARMICHAEL.—*Dictionary, Hindooostane and English, abridged from the quarto Edition of Captain Joseph Taylor, as edited by the late W. Hunter By W Carmichael Smyth, Esq London, 1820*
- STEWART, CHARLES.—*An Introduction to the Study of the Hindooostany Language as spoken in the Carnatic Compiled for the Use of the Company of Gentlemen Cadets on the Madras Establishment at New Town Cuddalore (Cuddalore), 1808 Another Edition, Madras, 1818*
- LULLO LAL.—*General Principles of Inflection and Conjugation in the Drug Bhalha, or, the Language spoken in the Country of Drug in the District of Goalpara, in the Dominions of the Raja of Bhurtipoor, as also in the extensive Countries of Buispara, Bhudawur, Untir Bell, and Boondel-Bhund Composed by Shree Lullo Lal Kub, Bhalha Moonshoo in the College of Fort William Calcutta 1811*
- AMANATU'L-LAH, MAULAVI.—*Sarf-e-Urdū, or Short Grammar of the Hindooostane Language written in Hindoo Verses Calcutta, 1810 See Gareen de Tassy*
- ROEBECK, LIEUT TH.—*An English and Hindooostane Naval Dictionary of technical Terms and Sea Phrases, as also the various words of Command given in working a Ship, etc, with many sentences wholly calculated to enable the Officers of the Hon East India Company's and Country Services to give their Orders to the Lascars with that Exactness and Promptitude, which, upon many*

Occurrences, must prove of the greatest Importance. Calcutta, 1811: (Roman characters.) Reprint of the same. London, 1813. *The Hindooostane Interpreter, containing the Rudiments of Grammar, an extensive Vocabulary, and a Useful Collection of Dialogues and a Naval Dictionary.* Second Edition, revised and corrected by W. Carmichael Smyth. London, 1824; 3rd Edition, Paris and London, 1841. *A Laskari Dictionary or Anglo-Indian Vocabulary of Nautical Terms and Phrases in English and Hindoustani. Chiefly in the Corrupt Jargon in use among Lashars . . . Compiled by T. Rooback, revised by W. Carmichael Smyth and now . . . re-edited by G. Small.* London, 1852.

ROEBUCK, LIEUT. TH.—See also Gilchrist, John Borthwick.

SHAKESPEAR, JOHN.—*A Grammar of the Hindoustani Language.* London, 1813. 2nd Edition, 1818. 3rd Edition, 1826. 4th Edition, to which is added a short Grammar of the Dakhani. London, 1843. 5th Edition, 1846. Another, 1858.

SHAKESPEAR, JOHN.—*A Dictionary, Hindostani and English.* London, 1817. 2nd Edition, London, 1820. 3rd Edition, with a copious Index, fitting the Work also as a Dictionary, English and Hindostani. London, 1834. 4th Edition, greatly enlarged. *A Dictionary Hindoustani and English and English and Hindoustani, the latter being entirely new.* London, 1849.

SHAKESPEAR, JOHN.—*An Introduction to the Hindoustani Language.* London, 1845.

AKOK.—*Series of the Hindostany Primitives.* Madras, 1815.

BAHADUR 'ALI QUSAINI.—*Gilchrist's Oordoo Ritual.* Calcutta, 1820. Another Edition, Calcutta, 1831. Another, Calcutta, 1846. Another, Agra, 1845, etc. [An abstract of Gilchrist's Grammar.]

MUHAMMAD SĀLIB, (MIRZĀ), AND PRICE, CAPT. W.—*A Grammar of the three principal Languages, Hindooostanee, Persian and Arabic, on a plan entirely new, and perfectly easy; to which is added a Set of Persian Dialogues, composed by Mirza Mohammad Sulib, accompanied with an English Translation by W. P.* London, 1823. (Reviewed by Silvestro de Saey, in the Journal des Savans for January, 1824.)

PRICE, CAPT. WILLIAM.—*A new Grammar of the Hindooostane Language, with Selections from the best Authors, to which are added familiar Phrases and Dialogues in the proper Character.* London, 1827-28.

PRICE, CAPT. WILLIAM, AND TĀRĪKH-CHARĀY MITRA.—*Hindee and Hindostance Selections, to which are prefixed the Rudiments of Hindostance and Braj Bāhākha Grammar.* See under Selections. Calcutta, 1827, 1830.

PRICE, CAPT. WILLIAM.—See also Muhammad Sālib.

MUHAMMAD IBRĀHĪM MAQBĀH.—*Tuhfa-e Elphinstone* (Present to Elphinstone, the Governor of Bombay). A Hindostāni Grammar. Bombay, 1823.

MUHAMMAD IBRĀHĪM MAQBĀH.—*Lessons in Hindostani Grammar, Letter-writing, Arithmetic, etc., (Ta'lim Nāma),* by Mahomed Ibrahim Muokha. Bombay, 1847; Madras, 1850; Ninth Edition, Bombay, 1861.

ROWE, MRS. OF DIGHA, AND ADAMS, W. T.—*Mala Satra, a Hindoo Spelling Book, Part II., in Hindooostance.* Starkey's Historical Anecdotes, translated into Hindooostane, by W. T. Adams; Dr. Bell's Instructions for Modelling and Constructing Schools, translated into Hindooostane, by W. T. Adams. Calcutta, 1821. Third Edition of the Spelling-Book, Calcutta, 1833.

YATES, WILLIAM.—*Introduction to the Hindooostane Language in three parts, viz., Grammar, with Vocabulary and Reading Lessons.* Calcutta, 1827. 2nd Edition, 1843. 3rd Edition, 1845. Sixth Edition, 1855.

YATES, WILLIAM.—*A Dictionary, Hindostany and English.* London and Calcutta, 1847.

BURTON, P.—*A Vocabulary of the Names of various Parts of the Human Body, and of medical and technical Terms, in English, Arabic, Persian and Sanscrit.* Calcutta, 1827.

ADAM, REV. M. T.—*Hindi Bhāshaka Wyakarana. A Hindoo Grammar, for the Instruction of the Young, in the form of easy Questions and Answers.* Calcutta, 1827.

ADAM, REV. M. T.—*Hindi Kosha, a Dictionary of the Hindoo Language.* Calcutta, 1829.

ADAM, REV. M. T.—*Dictionary, English and Hindi.* Calcutta, 1838.

ANDREW, W.—*A Comprehensive Synopsis of the Elements of Hindooostani Grammar.* London, 1830.

ARNOT, SANDFORD.—*A new self-instructing Grammar of the Hindooostani Tongue, the most useful and general Language of British India, in the Oriental and Roman Character.* (With Appendix of Reading Exercises and Vocabulary.) London, 1831. 2nd Edition, ib., 1844.

ARNOT, SANDFORD; AND FORBES, DUNCAN.—*Grammar of the Hindooostane Tongue in the Oriental and Roman Characters, and a Selection of easy Extracts for Reading in the Perso-Arabic and Devanagari Characters, by S. Arnot, with a Vocabulary and Notes, by Duncan Forbes.* London, 1844.

- GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Mémoire sur la Système Métrique arabe appliquée à la Langue hindoustanie*. Reprinted from the *Journal Asiatique* Paris 1832
- GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Rudiments de la Langue hindoustanie, à l'Usage des Élèves de l'École Royale et Spéciale des Langues Orientales Vivantes* Paris, 1823 Appendix containing, outre quelques Additions à la Grammaire, des Lettres hindoustanis originales accompagnées d'une Traduction et de l'explication Paris, 1833 2nd Edition (without the Appendix) Paris, 1863, another 1878 Reviewed by Renaud *Journal Asiatique*, II, ii (1830), pp 217 and ff, and II, xv pp 398 and ff also by Anon in *Zeitschrift der Deutschen Morgenländischen Gesellschaft* I (1847) pp 360 and ff also by l'Abbé Bertrand in *Journal Asiatique*, IV, ix (1847), pp 519 and ff
- GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Manuel de l'Auteur du Cours d'Hindoustani, ou Temps gracieux pour exercer à la Conversation et au Style épistolaire accompagnés d'un Vocabulaire français hindoustanien* Paris 1836
- GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Corrigé des Élèmes du Manuel de Cours d'Hindoustani* Paris, 1837
- GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Analise des Grammaires hindoustanies originales intitulées, سرفیں اور سارے اور ملکہ سالجہ قائم و لذابیں* Urdu Journal Asiatique, III v (1838) pp 66 and ff
- GARCON DE TASSY, JOSEPH HÉLIODORE.—*Rudiments de la Langue Hindouï* Paris, 1847 Reviewed by Bertrand *Journal Asiatique*, IV, ix (1847), pp 518 and ff
- GARCON DE TASSY, JOSEPH HÉLIODORE.—*Prosodie des Langues de l'Orient Musulman, spécialement de l'Arabe du Persan, du Turc, et de l'Hindoustan* Paris, 1848 (Extract from *Journal Asiatique*)
- GARCON DE TASSY, JOSEPH HÉLIODORE.—See Deloche, François
- THOMPSON, J T.—*An English and Hindostani or Spelling Guide* Serampore, 1832
- THOMPSON, J T.—*English and Oordoo School Dictionary* 2nd Edition, Serampore, 1836
- THOMPSON, J T.—*A Dictionary in Oordoo and English, compiled from the best authorities, and arranged according to the order of the English Alphabet* Serampore, 1838
- THOMPSON, J T.—*English and Urdu School Dictionary in Roman Characters, with the accentuation of the Urdu Words* Calcutta, 1841
- THOMPSON, J T.—*A Dictionary in Hindi and English* Calcutta, 1846 2nd Edition, Calcutta 1870 3rd Edition by W Nassau Lees Calcutta, 1884 (Reviewed, *Calcutta Review*, Vol IX (1849), pp 372 and ff)
- KISHAN RAO.—*Polyglott Interlinear, being the first Instructor in English, Hindoo &c* Calcutta 1834
- D'ROARIO P S.—*A Dictionary of the Principal Languages spoken in the Bengal Presidency*, vi, English, Bengali, and Hindustani Calcutta 1837
- BALLANTINE JAMES R.—*Grammar of the Hindustani Language, with Grammatical Exercises*. London, 1838
- BALLANTINE, JAMES R.—*Elements of Hindi and Braj Bhasha Grammar* London, 1839 2nd Edition, London 1868
- BALLANTINE JAMES R.—*A Grammar of the Hindustani Language, with Notices of the Braj and Dakham Dialects* London 1842
- BALLANTINE, JAMES R.—*Pocket Guide to Hindustani Conversation* London, 1839 ib 1845
- BALLANTINE, JAMES R.—*Hindustani Letters in the Nushki Teleck and Shikastha like Character, with Translations* London, 1840
- BALLANTINE JAMES R.—*The Practical Oriental Interpreter, or Hints on the art of translating from English into Hindostani and Persian* London, 1849
- ANON.—*English and Hindostani Exercises of the irregular Verbs* Madras 1812
- ANON.—*Introduction to the Hindooostane Grammar, a chapter to the Use of Students in the Presidency of Madras* Madras 1842 2nd Edition Madras, 1851 (*Hindooostane Grammar for the Use, &c.*)
- LEECH MAJOR R., CB.—*Notes on an A short Vocabulary of the Hindoo Dialect of Benallikhand* Journal of the Asiatic Society of Bengal Vol XII (1843), pp 1086 and ff (Contains a short Grammar and a full Vocabulary)
- DOS ABHEE SOPABEE.—*Idiomatic Sentences in the English Hindooostane, Goo rates and Persian Language* Bombay 1843
- ANNUB ALI (OF DELHI).—*Fai ke chadma* (An Elementary Grammar of Urdu) Delhi 1845
- FORBES DUNCAN.—*The Hindostani Manual a Pocket Companion for those who visit India in any Capacity, intended to facilitate the essential Attainments of Conversing with fluency and Compos* ing with Accuracy in the most useful of all the Languages spoken in our Eastern Empire In two

- Parts. Part I.—A compendious Grammar of the Language. Part II.—A Vocabulary of useful Words, English and Hindostani.* London, 1845. 2nd Edition, considerably improved, London, 1848. New Edition, London, 1859. FORBES, DUNCAN, AND PLATTS, J. T.—*New Edition, carefully revised by J. T. Platts.* London, 1874. 9th Edition, *ib.*, 1889. 12th Edition, London (no date).
- FORBES, DUNCAN.—*A Grammar of the Hindostanî Language in the Oriental and Roman Character, with numerous copper-plate Illustrations of the Persian and Devanâgari Systems of alphabetic Writing: to which is added a copious Selection of easy Extracts for reading, in the Persi-Arabic and Devanagari Characters, forming a complete Introduction to the [Tatâ-Kahâni and] Bâgh-o-Bahâr, together with a Vocabulary of all the Words, and various explanatory Notes.* London, 1846. New Editions, London, 1855, 1858, and 1862. (Reviewed by l'Abbé Boëtrand in *Journal Asiatique*, IV, viii. (1846), pp. 377 and ff.) See also Arnot, Sandford.
- FORBES, DUNCAN.—*A Dictionary, Hindostani and English, to which is added a reversed Part, English and Hindostani.* London, 1848. An Edition in Roman Characters. London, 1859. A smaller Hindostani and English Dictionary [Roman Characters]. London, 1862.
- DOBBIE, CAPTAIN ROBERT SHEDDIX.—*A Pocket Dictionary of English and Hindooostani.* London, 1816-47.
- EASTWICK, E. B.—*A concise Grammar of the Hindostani Language, to which are added Selections for Reading.* London, 1947. 2nd Edition by Rev. G. Small, *ib.*, 1858.
- EASTWICK, E. B.—*Handbook of the Bombay Presidency, with an Account of the Bombay City.* 2nd Edition . . . revised and . . . rewritten [by E. B. E.]. London, 1881. (See. I contains Vocabularies and Dialogues; Gujarâti, Hindostâni, Marâthi.)
- BRICE, N.—*Dictionary, Hindostani and English. Romanized.* Calcutta, 1847. 3rd Edition (revised by E. J. Lazarus). Benares, 1880.
- INSHA ALLAH KHAN, MIR; AND MUHAMMAD HASAN (QATIL).—*Daryâ-o-Lafsat, or the Grammar and Idiom of the Urdu Language.* By Mir Insha Allah Khan and Mohammed Hasan Katil. Murshidabad, 1848.
- IMAM BAKSH, MAULAVI.—*Grammar of the Urdu Language,* by Moulvi Imam Baksh, of the Delhi College. Delhi, 1849.
- WAJID 'ALI KHÂN.—*Guldasta-o-Anjuman.* [A Hindostâni Manual, containing a Reader, a Collection of Proverbs, Tables of Genders of Nouns, Rules of Grammar, and Simple Arithmetic.] Agra, 1849.
- ANON.—*Anglo Hindostance Handbook; or Stranger's Self-Interpreter and Guide to Colloquial and General Intercourse with the Natives of India.* Calcutta and London, 1850.
- ANON.—*Hindostani Spelling Book in the Roman Character.* 4th Edition, Allahabad, 1850.
- GRANT, HENRY N.—*An Anglo-Hindostane Vocabulary, adapted for European Sojourners in India.* Calcutta, 1850.
- ANON.—*A Dictionary, English, Hindooostane and Persian.* Madras, 1851.
- BENSON, LIEUT.—*A few Words on the Arabic Derivatives in Hindostani.* London, 1852.
- BROWN, C. P.—*The Zillah Dictionary in the Roman Character: explaining the various Words used in Business in India.* Madras, 1852.
- BROWN, O. P.—*English and Hindostani Phraseology, or Exercises in Idioms.* Calcutta, 1855.
- PROCHNOW, J. DETTLLOW.—*Ansangsgrûnde einer Grammatik der hindostanischen Sprache.* Berlin, 1852.
- CARNEGIE, PATRICK.—*Kachahri Technicalities, or a Glossary of Terms Rural, Official and General in daily Use in the Courts of Law and in Illustration of the Tenures, Customs, Arts and Manufactures of Hindostân.* Allahabad, 1853. 2nd Edition, *ib.*, 1877.
- FAULKNER, ALEXANDER.—*The Orientalist's Grammatical Vade Meum: being an easy Introduction to the Rules and Principles of the Hindostani, Persian, and Gujarati Languages.* Bombay, 1854.
- ANON.—*Hindostani School Dictionary (Romanized), English and Urdu.* Calcutta, 1854.
- ANON.—*English and Hindostani Vocabulary.* Madras, 1854.
- DEVI-PRASAD.—*Debiprasad's polyglott Grammar and Exercises in Persian, English, Arabic, Hindoo, Oordoo and Bengali. With an Analysis of Arabic and synonymous Words; and of logical Argument. For the Use of Students.* Calcutta, 1854.
- FALLON, S. W.—*An English-Hindostani Law and Commercial Dictionary of Words and Phrases used in civil, criminal, revenue, and mercantile Affairs; designed especially to assist Translators of Law Papers.* Calcutta; 1858.
- FALLON, S. W.—*A romanized English-Hindostani Law and Commercial Dictionary of Words and Phrases used in civil, criminal, revenue, and mercantile Affairs, by S. W. F.* Edited and revised by Lala Faqir Chand. Benares, 1888.

- FALLOU, S W.—*A Hindustani English Law and Commercial Dictionary, comprising many Law Phrases and Notes in addition to the Law Phrases given in the general Dictionary* Benaras 1879
 and Notes in addition to the Law Phrases given in the general Dictionary Banaras 1879
 FALLOU, S W.—*A New Hindustani English Dictionary With Illustrations from English Literature and Folk Lore* Benaras 1879
 FALLOU, S W.—*A New English Hindustani Dictionary With Illustrations from English Literature and Colloquial English translated into Hindustani*, by S W F ASSISTED BY LALA FAQIR CHAND,
 Vaish, of Delhi Benaras and London, 1883
 GHULAM HUSSAIN.—*A Collection of Idiomatric Sentences in English and Hindostani*, by Ghulam Hussain
 Madras 1888
 KARIMUD DIN MAULVI.—*Qasida Imlabadi*, [A Hindostani Grammar in Hindostani] 3rd Edition
 Agra 1858 Another Edition Lahore, 1862
 WILLIAMS (Sir) MONIER.—*Rudiments of Hindostani Grammar* Cheltenham, 1852
 WILLIAMS, (Sir) MONIER.—*An Easy Introduction to the Study of Hindostani* London, 1858
 WILLIAMS, (Sir) MONIER.—*Hindostani Primer containing a First Grammar suited to Beginners and a Vocabulary of common Words on various Subjects Together with useful Phrases and short Stories* London, 1860
 WILLIAMS (Sir) MONIER.—*A practical Hindostani Grammar, also Hindostani Selections by Cotton* Mitha London 1862 Another Edition, 1876
 GHULAM MICHAEL.—*Colloquial Dialogues in Hindostani* London, 1856
 RAYFORD, H G.—*Thesaurus of English and Hindostani Technical Terms used in Building and other useful Arts, and scientific Manual of Words and Phrases in the higher Branches of Knowledge, containing upwards of five thousand Words not generally to be found in the English and Urdu Dictionaries* Herford (printed) 1859
 ANON.—*Urdu English Vocabulary* Benares, 1860
 HAIDAR JANG BAHADUR.—*Key to Hindostani or an easy Method of acquiring Hindostani in the original Character* By Hyder Jung Bahadur London 1861
 ISHAPI DAS.—*The Soldier's Hindooostanee Companion or A Guide to the easiest Hindoo spoken Language of the Country*, by Baba Ishuare Das Benares 1861
 MATHER, COTTON.—*Glossary, Hindostani and English to the New Testament and Psalms* London, 1861
 MATHER, COTTON.—See also Williams, (Sir) Monier
 NIZAF ALI BEG, FAIZ ALLAH KHAN, AND MUHAMMAD AYUB.—*Qasida in Urdu, an Urdu Grammar, in four parts* Parts 1—iii by N 'A B and F A K, and Part iv by M A (F Place), 1862, Allahabad 1866 67, ib 1866 70, ib, 1871 71, Lucknow, 1869, ib, 1873, Allahabad, 1874, Lucknow, 1874, ib, 1875, Chapra, 1878
 HAZELGROVE, G P.—*A Vocabulary, English and Hindostani containing a Collection of Military Terms* 1865
 BOMBAY,
 MATHURA PRAKASH MISRI.—*Trilingual Dictionary, being a comprehensive Lexicon in English, Urdu and Hindi exhibiting the syllabic Pronunciation and Etymology With Explanations in English, Urdu and Hindi in the Roman Character* Benares 1865
 HOLROYD W R M.—*Tas-hil Al-Kalam or Hindostani made easy* Part I, Lahore, 1866, Part I, Delhi 1867, Part I, Lahore 1870 Complete London 1873 Another Edition, ib, 1889 Sixth Edition ib no date (Reviewed The Oriental 1873, pp 731 and ff)
 HOLROYD, W R M.—*Hindostani for every Day* Lahore and London 1906
 BLUMHARDT, C H.—*Outlines of Amharic containing an English, Ordoos and Amharic Vocabulary, Phrases in English and Amharic, and a rudimentary Grammar, for the use of the Forces proceeding to Abyssinia* Scampore, 1867
 BORRADAILLE, CAPT G E.—*A Vocabulary, English and Hindostani, for the Use of Military Students*, Madras Presidency Madras, 1868
 ANON.—*The Romanized Hindostanic Manual* Madras 1869
 DURGA PRASAD.—*Guide to Legal Translations or a collection of Words and Phrases used in the Translation of Legal Papers from Urdu into English* Benares, 1869 2nd Edition ib, 1874
 DURGA PRASAD.—*The English Urdu Translator's Companion* Part I Benares, 1864
 ETHEINGTON, REV W.—*The Student's Grammar of the Hindi Language* Benares and London, 1870, Another Edition Benares and London, 1873 (Reviewed Indian Evangelical Review, Vol I (1874) p 524)
 ETHEINGTON, REV W.—*Bhasa Bhasha a Grammatical of the Hindi Language* Benares, 1873 (Reviewed Indian Evangelical Review, Vol I (1874) pp 389 and ff)

- MUHAMMAD 'ALI.—*The Hindustani Teacher*. 3rd Edition, Bangalore, 1870; 4th Edition, ib., 1876.
- KELLOGG, S. H.—*Vocabularies of certain Himalayan Dialects*, by Rev. W. J. P. Morrison, Missionary of the Presb. Board in India; Presented, and accompanied with Comparative Tables of Hindi Declensional Systems, by Rev. S. H. Kellogg, of the same Mission. Proceedings of the American Oriental Society, October, 1871, pp. xxxvi. and ff. In Vol. X. of the Journal of the A. O. S.
- KELLOGG, S. H.—*A Grammar of the Hindi Language*, in which are treated the High Hindi, Braj, and the Eastern Hindi of the Rāmāyaṇ of Tulsī Dās, also the colloquial Dialects of Rājputānā, Kūmar, Avadh, Rāshā, Bhojpur, Magadha, Maithila (sic), etc., with copious philological Notes. First Edition, Allahabad and Calcutta, 1876. 2nd Edition, London, 1893. (The title as given above is that of the 2nd Edition. That of the 1st Edition is shorter.)
- ANON.—*Elements of Hindooostane Grammar*. Prepared for the Thomason Civil Engineering College, Roorkee. Roorkee, 1872.
- ANON.—*Idiomatic Sentences and Dialogues in English and Hindustani*. Lahore, 1872, 1873, 1878.
- DOWSON, JOHN.—*A Grammar of the Urdu or Hindustani Language*. London, 1872; ib., 1887; 3rd Ed., ib., 1908. (Reviewed by J. B. [James] in Indian Antiquary, Vol. II. p. 56.)
- DOWSON, JOHN.—*A Hindostani Exercise-Book*; containing a Series of Passages and Extracts adapted for Translation into Hindostani. London, 1872.
- ANON.—*Idiomatic Sentences and Dialogues in English and Hindustani*. (Published for the Department of Public Instruction, Punjab.) Lahore, 1872.
- ANON.—*A Hindi-English Dictionary for the use of Schools*. Benares, 1873.
- FURELL, J. W.—*Hindostani Synonyms; a Collection of proximately synonymous Words in daily Use in the Hindostani Language: with Explanations of the Differences of Meaning obtaining between them*. Calcutta, 1873.
- SADASUKH LĀL.—*An Anglo-Urdu Dictionary*. Allahabad, 1873.
- PRITCHARD, ILLIDGE T.—*The English Language, on Nasmith's Practical System, adapted to Oriodo*. By J. T. P., assisted by Sayyid Jāafar Hosain and Mīrzā Khudādā Beg. London, 1873.
- ATKINSON, E. T.—*Statistical, descriptive and historical Account of the North-Western Provinces of India*. Edited by E. T. A. Allahabad, 1874. *Bundeli Vocabulary*, Vol. I., pp. 104, 105.
- ATKINSON, E. T.—See Benson, T.
- HOMEM, PAULO MARIA.—*Novo Vocabulário em Portuguez, Concavim, Inglez e Hindostani. Co-ordenado para o uso dos seus patrícios que percorrem a Índia Inglesa*. Assagão, Bombaim (printed), 1874.
- PEZZONI, MONSIGNORE.—*Grammatica italiana e indostana*. Sirdhāna, 1874.
- PLATT, JOHN T.—*A Grammar of the Hindostani or Urdu Language*. London, 1874.
- PLATT, JOHN T.—*Hindostani or Urdu*. (Article in Vol. XL, Encyclopaedia Britannica, 9th Edition, pp. 840 and ff.) Edinburgh, 1890.
- PLATT, JOHN T.—*A Dictionary of Urdu, Classical Hindi, and English*. London, 1884.
- PLATT, JOHN T.—See Forbes, Duncan.
- SELL, REV. E.—*Zabdatu'l-qawāniñ. An Elementary Grammar*. Madras, 1874; ib., 1878; ib., 1879.
- SELL, REV. E.—*Jāmi'u'l-qawāniñ*. Madras, 1877. 5th Edition, ib., 1887.
- AURILLAC, H.—*Petit Manuel Français-Hindoustani*. Calcutta, 1875.
- BATE, J. D.—*A Dictionary of the Hindoo Language*. Benares, 1875. (Reviewed by J. Beames—Indian Antiquary, Vol. IV. (1875), p. 223.)
- PLUNKETT, CAPT. G. T.—*The Conversation Manual in English, Hindostani, Persian, and Pashto*. London, 1875. 2nd Edition (by Lieut.-Colonel G. T. P.). Revised, London, 1893.
- STAPLEY, L. A.—*Exercises, English and Urdu*. Part II. Calcutta, 1875.
- SIVA PRASĀD, RAJĀ.—*Urdu Sarf o Nahī*, an Urdu Grammar, with an English preface. Cawnpore, 1875. 2nd Edition, Revised, Allahabad, 1877.
Hindi Vyākaran, a Hindi Grammar. Revised Edition, Allahabad, 1877.
- 'ABDU'L-WADUD, MAULAVI.—*New Romanized Dictionary, English and Urdu*, by Maulavi Abdool Wadood. Calcutta, 1876. 2nd Edition, ib., 1879.
- DELONCLE, FRANÇOIS.—*Dictionnaire hindoustanien-français et français-hindoustanien, suivi d'un Vocabulaire mythologique, historique et géographique de l'Inde*, publié sous la Direction de M. Garcin de Tassy. Paris, 1875. [Introduction by Garcin de Tassy. Only 32 pages of the Dictionary have appeared.]
- ANON.—*Glossary of Indian Terms, for Use of Officers of Revenue, &c.* Madras, 1877.
- BLOCHMANN, H.—*English and Urdu School Dictionary, Romanised*. 8th Edition, Calcutta, 1877.
- DUNOR PRASĀD.—*Zubdatu'l-qawāniñ*. An Elementary Urdu Grammar, in two parts. Lucknow, 1877. [Written at the request of Mr. Kempson.]

- ANON.—*Memorandum on a point of Dakhni Grammar* London 1878
- DIAS, D F X.—*A Vocabulary in five Languages English, Portuguese, Goa, Marathi and Hindustani Printed in the Roman Character* Satara, 1878
- ANON.—*Vocabulary of Technical Terms used in Elementary Vernacular School Books* Lahore, 1879
- VAS A.—*The Marine Officer's Hindustani Interpreter* Bombay 1879
- LITTLE (SIR) C J.—*Sketch of the Hindustani Language* Edinburgh, 1880
- ZAMIR 'ALI, SAJID, (JALĀL)—*Gul-Jān e Fāi* (A Dictionary of Urdu (mostly Hindi) words and idioms explained in Persian) Lucknow, 1880
- GRAVES, REV T.—*The Royal School Dictionary, in English and Roman Urdu* Lucknow 1881
- GRAVES, REV T.—*The Gem Dictionary, in English and Hindustani* Lucknow, 1881
- GRAVES, REV T.—*The Popular Dictionary in English Hindustani and Hindustani English* London and Lucknow 1888 Revised and enlarged Edition [by B H Bradley] Lucknow 1889
- GRAVES, REV T.—*The Royal Dictionary, English Hindustani* London, Bell and Sons, 1895
- GRIERSON G A.—*A Handbook to the Koyash (2nd Edition, Kaithi) Character* First Edition, Calcutta, 1881, 2nd Edit on Calcutta 1899
- HUTCHINSON R F.—*Glossary of Medical and Medicos Legal Terms, etc* 2nd Edition, Calcutta, 1881
- BEAMES, J.—*Handbook of the Bengal Presidency With an account of Calcutta City* [by E B Eastwick] London 1882 (See 1 contains *Vocabularies and Dialogues, Bengali, Hindī, by J B*)
- BEAMES J.—See Dowson, J Bats J D
- BROWNE, J.—*Hindī Primer in Roman Characters* London 1882
- PALMER, E.—*A Simplified Grammar of Hindostani, Persian, and Arabic* London, 1882
- PICOT, FEDERIC—*The Hindu's Manual comprising a Grammar of the Hindu Language both Literary and Provincial complete Syntax Exercises in various Styles of Hindu Composition, Dialogues on several subjects and a useful Vocabulary* London 1882 Third Edition, London, 1890
- KEEGAN, W.—*Grammatica Linguae Indostanae* Sardhana 1883
- KEEGAN, W.—*A Vocabulary in Urdu, Latin, and English* Sardhana, 1882
- FOULQUES AL ED PROF.—*Hindostani aban ke Qawa'id, Grammatica indostana ad Uso degli italiani Napoli* 1883
- VINSON J.—*Éléments de la Grammaire hindoustanie* Paris, 1883
- VINSON J.—*Manuel de la Langue hindoustanie* Paris, 1899
- BENSON, T.—*Statistical, descriptive and historical Account of the North Western Provinces of India Edited by E T Atkinson Vol VII, Allahabad, 1864 On pp 501 503 A Vocabulary by T B., of the Patans of Agra*
- MUHAMMAD HUSAIN (AKĀD),—*Jāmī'ū l qawa'id, (A Grammar)* Lahore, 1885 Another Edition, Lahore, 1898
- ANON.—*English Hindi Dictionary for the Use of Schools* Revised Edition, Calcutta, 1885
- ANON.—*Polyglot Grammars and Dialogues* Delhi 1885
- ANON.—*Handbook to Hindooostanic Conversation etc* Calcutta 1886
- ANON.—*Handbook to Hindooostanic Conversation* Serampore, 1886
- ANON.—*Hindooostanic Manual for Beginners* Bonbay, 1886
- BENNETT J F.—*Manual of Hindostani* Calcutta 1886
- DINA NATHA DUTTA.—*Hindooostanic Grammar* Calcutta, 1886
- REYNOLDS M C.—*Household Hindooostanic A Manual for New comers* Calcutta 1886
- MAZMAKH, CAPTAIN.—*Useful Hints, Phrases, and Sentences for Students in Hindooostani* Poona, 1886
- COURTOIS LIEUT COL.—*A Manual of the Hindooostanic Language as spoken in Southern India* Madras, 1887
- GOVIL LAL.—*The Imperial Anglo Nagri Dictionary* By GOONEE LAL Dinapore, 1887
- RASHMAT 'ALI M.—*A Manual of English Idiomatic Phrases with Urdu Equivalents* Bombay, 1886
- MĀDHUSUDĀN PĀDIT.—*Madhusudān mughalī* [A Hindi Dictionary] Lahore 1887
- KAIŚAR BIHĀR VIŠĀLA, SHAKHĀDĀ.—*Kaiśar Koś* [A Hindi Dictionary] Allahabad, 1887
- EAPLETT WILMOT, LIEUT H.—*Hindooostanic Idiomatic Sentences* Madras, 1887
- ROOKES, F H.—*How to speak Hindooostani* London, 1887
- SĀJID AHMAD.—*Hindooostanic Urdu Luglat* Delhi 1887
- ANON.—*How to speak English English and Urdu* Lucknow, 1888
- ANON.—*Useful Sentences English and Urdu* Lucknow, 1888
- MUQĀMMAD ASHRAF 'ALI.—*Muṭlaḥat e Urdu* Lucknow, 1890 (A dictionary of idiomatic meanings of words, with illustrations from standard authors)

- KEMPSON, M.,—*The Syntax and Idioms of Hindustani, or Progressive Exercises in Translation, with Notes and . . . Vocabularies. A Manual.* London, 1890. Another Edition, 1894.
- ST. QUENTIN, RENÉ DE,—*Abrége de Grammaire hindoustanie.* Rouen, 1890. (Roman character.)
- SMITH, PEROT,—*Urdu Grammar.* Calcutta, 1890.
- TWEEDIE, J.,—*Hindustani as it ought to be spoken.* Calcutta, 1890; 2nd Edition, ib., 1893.
- TWEEDIE, J.,—*Hindustani as it ought to be spoken. Supplement.* Calcutta, 1893. [A key to the above-work.]
- AMIR AHMAD,—*Amir's Dictionary.* Rampur, 1891.
- BAIJU DAS, BABA,—*Bibek Kosh.* (A Hindi Dictionary in Hindi.) Bankipore, 1892.
- BLUMHARDT, J. F.,—*Military Vocabularies. I.—English-Hindustani.* London, 1892.
- DIAS, S. S. DE JESUS,—*Tres Mil Vocabulos em Portuguez, Concani, Ingles e Hindustani.* Bombaim, 1892.
- GOKHALE, V.,—*Hindustani without a Master.* Bombay, 1892.
- PHILLIPS, COLONEL A. N.,—*Hindustani Idioms, with Vocabulary.* London, 1892.
- BESANT, CAPT. T. H. G.,—*The Persian and Urdu Letter-writer.* Calcutta, 1893.
- JANSEN, H.,—(I.) *Bemerkungen Zur Voraussetzung im Urdu (pp. 68) als Teil der Einleitung zum (II.) Transkriptions-Text des Wörterbuchs des Amdānat.* Friedrichshagen, 1898. ['Amdānat' is the Takhalus of Āghā Hasan.]
- JAWĀHIR SINĀH,—*The Urdu Teacher.* Umballa, 1893.
- SEIDEL, A.,—*Theoretisch-praktische Grammatik der Hindustani-Sprache, mit Übungstümern in arabischer Schrift, und ein deutsch-hindustani Wörterbuch.* Wien, Pest, Leipzig, 1893.
- MUHAMMAD JALILU'R-RĀQIMĀN KHĀN (MAULAVI),—*Urdu Qānūn Dictionary.* Umballa, 1894.
- SCHULTE, M.,—*Grammatik der hindostanischen Sprache.* Leipzig, 1894.
- GREEN, LIEUT.-COL. A. O.,—*A Practical Hindustani Grammar.* Oxford, 1895.
- MCCARTHY, L.,—*Grammaire Hindoustani-Française.* Verviers, 1895.
- RANKING, G.,—*A Guide to Hindustani.* Calcutta, 1895.
- RANKING, G.,—*Urdu-English Primer, for the Use of the Colonial Artillery,* 1899.
- RANKING, G.,—*Introductory Exercises in Urdu Prose Composition. A Collection of 50 Exercises with Idiomatic Phrases and Grammatical Notes, accompanied by a full Vocabulary and Translation of each Passage.* Calcutta, 1896.
- RANKING, G.,—*English-Hindustani Dictionary.* Calcutta and London, 1905.
- SMALL, G.,—*A Grammar of the Urdu or Hindustani Language.* Calcutta, 1895.
- SMALL, G.,—See also ROBUK, Lieut. Th.
- SMALL, G.; FRANCIS, C. R.; and NASH (MRS. FRASER),—*Anglo-Urdu Handbook; or, Hindustani Guide for the Use of Medical Practitioners in Northern India.* Calcutta, 1895. (Reviewed, *Asiatic Quarterly Review, New Series*, IX, pp. 497 and ff.)
- ANON.,—*The Student's Hindi-English Dictionary.* Benares, 1896.
- GREATRE, EDWINE,—*A Grammar of Modern Hindi.* Benares, 1896. Second Edition, revised and enlarged, ib., 1906.
- ANON.,—*The Student's Practical Dictionary, containing English Words, with English and Urdu meanings in Persian Character.* Allahabad, 1897.
- ANON.,—*The Student's Practical Dictionary, containing Hindustani Words, with English meanings in Persian Character.* Allahabad, 1900.
- ANON.,—*Practical Dictionary, English-Urdu.* Allahabad, 1897.
- ANON.,—*Practical Dictionary, Urdu-English.* Allahabad, 1900.
- ANON.,—*The Student's Practical Dictionary of the Hindustani Language.* Allahabad, 1900.
- SANGAIGI RAO, S.,—*A practical Method of Learning the Hindustani Language.* Madras, 1897.
- SANGAIGI RAO, S.,—*A Handy Urdu-English Dictionary, based on Shakespeare and the best Modern Authorities.* Madras, 1899.
- HAIG, T. WOLSELEY,—*Hints on the Study of Urdu.* Allahabad, 1898.
- NARAIN, R.,—*The Best Instructor of Hindustani, without the aid of a Munshi. English and Roman.* Muttra, 1898.
- TAGLIABUE, CAMILLO,—*Grammatica della Lingua indostana o Urdu.* Torino, Roma, Firenze, 1892. 2nd Edition. *Manuale e Glossario della Lingua, etc.* Roma, 1898.
- TROBURN, W. L.,—*The English-Urdu Dictionary.* Lucknow, 1898.
- LĪQ AQMĀD, MAULAVI,—*The Urdu Self-Instructor.* Delhi, 1899.
- CHIRANJI LĀL, LĀLĀ,—*Hindustani Makhzan-ul-Muhādīrāt. Treasury of Urdu Idioms.* Delhi, 1900.
- DANN, GEORGE J.,—*An Introduction to Hindi Prose Composition.* Benares, 1900.
- DANN, GEORGE J.,—*First Lessons in Urdu.* Calcutta, 1911.

- HARI CHAND,—*Hindustani Manual* Peshawar, 1900
- POLLOCK AND HOSKIN,—*Pollock's pocket Hindustani* Calcutta, 1900
- SUKH DEVA TIVARI, PANDIT,—*A Manual of the Hindi Language* Allahabad 1900
- HOOPER, REV W.—*Helps to the Grammar of Hindustani Idiom, etc.* London (Christian Literature Society for India) 1901
- SAYED 'ALI MUNSHI MIR.—*Hints on Spoken Hindi and Colloquial* Benares 1901
- THIMIS, C A.—*Hindi Textbook Self taught With correct Ikonunciation For Travellers, Students Officials Soldiers & Traders etc.* London 1902 Second Edition, ib 1907 Third Edition Hindustani Text revised by J L Blomhardt London, 1908
- CHAPMAN, MAJOR F R H.—*English Hindi Text and Vocabulary* (Containing 1500 Useful Words in Classified Lists) (Romanized) Yorktown 1901 Second Edition (containing 2,200 Words) London 1908
- CHAPMAN, MAJOR F R H.—*How to learn Hindustani, a Guide to the Lower and Higher Standard Examinators* In six Parts London, 1905 2nd Edn 1910
- CHAPMAN, MAJOR F R H.—*Urdu Reader for Military Students containing Urdu alphabet Notes on reading and writing Urdu simple Grammatical Exercises (Urdu and Romanized Urdu), Easy Selections from various Authors Military Selections and Historical Selections Together with a complete Vocabulary of all the Words occurring in the Text* London, Calcutta Simla and Bombay, n d [1905] Second Edition London 1910 (The title as given above is that of the 2nd Edn That of the 1st Edn differs slightly) Key to above Ib and Yorktown, 1905
- HOBB, WILLIAM.—*Urdu Prajna a Progressive Course of Urdu Composition* Oxford, 1907
- JOST, F P LEIGE.—*Introductory Manual of the Hindi Language with Extracts from the Premedgar, together with technical Vocabulary* London, 1907
- PHILLOTT, LIEUT COLONEL D C.—*Hindustani Stammering Stories* Allahabad, 1908
- PHILLOTT, LIEUT COLONEL D C.—*Hindustani Stumbling Blocks, being difficult Points in the Syn'ax and Idiom of Hindustani explained and exemplified* London, 1909
- PHILLOTT, LIEUT COLONEL D C.—*Hindustani Manual* Calcutta, 1910 Second Edition, ib 1913
- PHILLOTT, LIEUT COLONEL D C.—*In Eng Hind Vocabulary of 3000 Words for Higher Standard and Proficiency Candidates or The Right Word in the Right Place* Calcutta, 1911
- PHILLOTT, LIEUT COLONEL D C.—*Kharana's Muhiwardi or Urdu Idioms Collected and translated by D C P* Calcutta 1912
- PHILLOTT, LIEUT COLONEL D C.—*Hindustani Exercises for the Proficiency and High Proficiency with Notes and Translations* Calcutta, 1912
- ARYA.—*Hindi Grammar in Hindi and English, in which is treated the Braj Dialect with Illustrations from the Rajasthani* Benares n d
- TISDALE W ST CLAIR.—*A Conversation Grammar of the Hindustani Language* With Key Heidelberg London New York and Boston 1911
- HARRISON N.—*Manual of East and Hindustani with Technical Terms and Phrases* London, 1912
- "ABDU'L LAH MIR COMMONLY CALLED MIRRI.—See Gilchrist John Borthwick
- AMADUZZI (AMADUZZI) JO CHRISTOPHER.—See Beligatti, Cassiano in Introduction
- BADLEY B H.—See Craven, Roy T
- BERTHELOT, L'ABBÉ.—See Forbes Du can, Garcin de Tassy, Joseph Heliodore
- CALLENBERG J H.—See Schultz Benz
- FAIZ ALLAH KHAN.—See Nasar Ali Beg
- FAQIF CHAND LALA (VAISH), OF DELHI.—See Fallon S W
- FRANCIS, O R.—See Small G
- HUNTER WILLIAM M D.—See Taylor Captain Joseph
- JA FAR HUSAIN.—See Pritchard Ittadus T
- KEUDA DAD BEG.—See Pritchard Ittadus T
- LALFUR E J.—See Bruce N
- LEES W MASSAU.—See Thompson J T
- MONTIER WILLIAMS.—See Williams (Sir) Montier
- MUHAMMAD AHMAD.—See Nasir Ali Beg
- MUHAMMAD FITRAT, VIRELL.—See Hidayat George
- MUHAMMAD HASAN (QATIL)—See Insha Ali h Khan
- NASH, MRS FRASER.—See Small G
- RUFFAUD.—See Garcin de Tassy, Joseph Heliodore
- SCOTT W.—See Gilchrist, J Borthwick

DE SACY, SILVRETE.—See Muhammad Salih (Mirzā), and Price, Captain William.
 SMITH, W. CARMICHAEL.—See Taylor, Captain Joseph; Roeback, Lieut. T.
 TARINI-CHARAN MITRA.—See Price, Captain W.

SECTION III.—SELECTIONS, COLLECTIONS OF SCATTERED PIECES, AND COLLECTIONS OF PROVERBS.

GILCHRIST, JOHN BORTHWICK.—*The Oriental Fabulist or polyglott Translations of Esop's and other ancient Fables from the English Language into Hindooostane, Persian, Brij Bhāskha, Bengla and Sunkrit (sic) in the Roman Character by various Hands, under the direction and superintendence of J. Gilchrist, for the use of the College of Fort William.* Calcutta, 1803.

GILCHRIST, JOHN BORTHWICK.—*The Hindoo Story-Teller, or entertaining Expositor of the Roman, Persian, and Nagree Characters, simple and compound, in their Application to the Hindooostane Language, as a written and literary Vehicle, by the Author of the Hindooostane Dictionary, Grammar, etc. (i.e. J. B. G.).* Calcutta, 1802-3. Second Edition, Calcutta, 1806.

LALLU LAL.—*Lataif-e-Hindi.*—*The new Cyclopædia hindooostanica of Wit, containing a choice Collection of humorous Stories in the Persian and Nagree Characters, interpersed with appropriate Proverbs, anti-bilious Jests, brilliant Bonmots, and rallying Repartees in the Rakkha and Brij Bhāskha Dialects; to which is added a Vocabulary of the principal Words in Hindooostane and English; by Shree Lalloo Lal Kub, Bhāskha Munshi.* Calcutta, 1810.

LALLU LAL AND SMITH, W. CARMICHAEL.—Second Edition of the foregoing under the Title of,—*The Lataif-i-Hindee, or Hindooostane Jest-Book, containing a choice Collection of humorous Stories, in the Arabic and Roman Characters; edited by W. Carmichael Smyth, London, 1841.* (Smyth in this edition has omitted the 'Nagree' portion of Lallu Lal's compilation, also some verses in Sanskrit and Braj Bhāskha, and the Vocabulary.) On the other hand, he has added a transcription into the Roman Character throughout. The third Edition is entitled as follows,—*The Lataif-i-Hindee, or Hindooostane Jest-Book, containing a choice Collection of humorous Stories in the Arabic and Roman Characters; to which is added a Hindooostane Poem, by Meer Moohammed Tugeer.* Second (sic) Edition, Revised and Corrected by William Carmichael Smyth, Esq., late of the Hon. East India Company's Bengal Civil Service. London, 1840.

LALLU LAL.—*The Sabbath Bilas.* (Title page absent on all copies available.) Calcutta, 1813.

LALLU LAL AND PRICE, W.—*The Sabbath Bilas, a Collection of Stanzas on various subjects, in Hindee, by different Authors.* Edited by Captain W. Price, Professor of Hindee and Hindooostane in the College of Fort William. Calcutta, 1828. (The colophon is dated 1829.)

LALLU LAL AND GILBERTSON, G. W.—*The Assembly of Mirth* (sic). *A literal Translation into English of the Sabbath Bilasa, one of the Degree of Honour Hindi Text-Books, by G. W. G. Bourne, 1900.* (The name of the book means 'The Mirth of the Assembly,' not the 'Assembly of Mirth.')

SHAKESPEAR, JOHN.—*Muntakhabat-i-Hindi, or Selections in Hindooestani, with a verbal Translation and grammatical Analysis of some Part, for the use of Students of that Language.* By J. S. Oriental Professor at the Honourable East India Company's Military Seminary. London, 1817. Second Edition, London, 1825; Third, 1834; Fourth, 1844; Sixth, 1852. *Ten Sections of a Description of India, being a portion of J. Shakespear's Muntakhabat-i-Hindi.* By N. I. Bonnhol. Dublin, 1847. [A translation of the extracts from Shör 'Ali Afsos's Arifîch-o-Mehâfil.] The second Edition is reviewed by Garcin de Tassy, in *Journal Asiatique*, viii. (1826), pp. 230 and ff.

ANON.—*Hindooestane and English Student's Assistant; or, Idiomatical Exercises.* Calcutta, 1826.

GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Anecdote relative au Brajbhakha, traduite de l'Hindoustanî.* *Journal Asiatique*, Vol. xi. (1827), pp. 298 and ff.

GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Indolences des Domestiques indiens. Anecdote hindoustanî.* *Journal Asiatique*, III., xii. (1841), pp. 191 and ff.

GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Proclamation de Lord Ellenborough, Gouverneur Général de l'Inde, au Sujet des Portes du Temple de Somnath, Texte hindoustanî, publié et traduit.* *Journal Asiatique*, IV., v. (1845), pp. 398 and ff. Separate reprint, Paris, same date.

GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Chrestomathie hindoustanî (Urdu et Dakkhni), à l'Usage des Élèves de l'Ecole Spéciale des Langues Orientales Vénantes.* Assisted by Théodore Pavie and l'Abbé Bertrand. Paris, 1847.

GARCIN DE TASSY, JOSEPH HÉLIODORE.—*Specimen d'une Collection de Lettres hindoustanî originales.* *Journal Asiatique*, IV., x. (1847), pp. 353 and ff.

GARCIN DE TASSY, JOSEPH HÉLIODORE, AND LANCEKEAT, ED.—*Hindi Hindi Muntakhabat. Chrestomathie Hindoo et Hindouise à l'Usage des Élèves de l'Ecole Spéciale des Langues Orientales Vénantes près la Bibliothèque Nationale.* Paris, 1849.

- GARCON DE TASSY, JOSEPH HÉLIODORE,—*Analyses d'un Monologue Dramatique indien Journal Asiatique*, IV, xxi (1800), pp 310 and ff Separate reprint Paris, same date
- GARCON DE TASSY JOSEPH HÉLIODORE—*Tableau du Kali Ling ou de l'Âge de Fer, par Wischnu Das traduit de l Hindou* Journal Asiatique IV, xix (1852) pp 551 and ff
- GARCON DE TASSY, JOSEPH HÉLIODORE,—*Legends de Salountala d'après la Version hindoue du Mahabharata (Extrait de la Reine Orientale)* Paris, 1852
- GARCON DE TASSY, JOSEPH HÉLIODORE,—*Chants populaires de l'Inde traduites par G de T (Revue Contemporaine)* Paris 1854
- GARCON DE TASSY, JOSEPH HÉLIODORE—*Hir et Ranjjan, le jéude du Penjab traduit de l Hindoustani* Paris in Revue de l Orient, 1807
- GARCON DE TASSY, JOSEPH HÉLIODORE,—*Allégories Recits poétiques et Chants populaires Traduits de l'Arabe du Persan de l Hindoustani, et du Turc, par M Garcin de Tassy 2nd Edition, Paris, 1876*
- GARCON DE TASSY, JOSEPH HÉLIODORE,—*Un Chapitre de l Histoire de l Inde Musulmane, ou Chronique de Scher Shah, Sultan de Delhi, traduit de l Hindoustani* Paris (Revue de l Orient), 2^e date, 8vo 164 pp
- GARCON DE TASSY, JOSEPH HÉLIODORE,—See Jaffer Ali Bahadur, Mir, Shakespeare, John Adam, Rev M T.—*Pleasing Tales or Stories to improve the Understanding, translated into Hindu* see by M T A Calcutta, 1828 Other Editions Calcutta 1834, 1836 Agra 1837
- KALI KRISHNA, RAJA, AND 'ABDU'L MAJID HAKIM MAULVI,—*Vajma'u'l Latifi A Collection of Pleasantries or Fables and Stories, translated from English and Persian into Urdu and English* Calcutta 1835
- MANU LAL LAHORI,—*The Guldaasta : Nishat or Nosegay of Pleasure a Collection of poetical Extracts in Persian and Hindoustani, from more than a hundred of the most celebrated Authors, arranged according to the Subject and Sentiment and well adapted for the Student of these Languages* Calcutta 1836
- ANON.—*English and Hindoustani Student's Assistant* Calcutta 1837
- PRICE CAPT WILLIAM, AND TARINI CHAPAN MITRA.—*Hindoo and Hindooostane Selections to which are prepended the Rudiments of Hindooostane and Brav Bhalha Grammar also Prem Sagar with Vocabulary Originally compiled for the Use of Interpreters to Native Corps of the Bengal Army* Calcutta, 1827, Second Edition, 1830
- PRICE, CAPT WILLIAM, AND TAP XI CHARAV MITRA,—See also Lalit Lal
- BULLANTINE, J R,—*Hindustani Selections, in the Nesthi and Debanagari Character* London, 1840 2nd Edition London 1845
- ANON,—*Vajma's Gang Selections Historical Literary and Scientific Translated from the English* Calcutta, 1840
- PATIE, THÉODORE.—*Tarikh : Assam Recit de l'Expédition de Mir Djumlah au pays d'Assam, traduit de l Hindoustani* Paris 1845 [A translation of Mir Bahadur Ali Husain's work (Calcutta, 1840) itself a translation of Shahabu'd din Talash's Persian Fathiyah e Ibrahimya or Tarikh e mill e azl u]
- PATIE, THÉODORE.—*La Legende de Palawan, Reine de Tchitor, d'après les textes hindus et hindous* Journal Asiatique, V, xii, 1856, pp 5 and ff, 89 and ff, 315 and ff
- PATIE THÉODORE,—See : les Garcin de Tassy, Joseph Héliodore
- COR, CAPT EDWARD,—*The Regional Month, being a course of Reading in Hindooostane* London, 1847
- SUITUD HUSAIN MUNSHI.—*Hindostani Selections Compiled by Munshi S H Vadras, 1849 (Of Ho en S bel)*
- QAMAFU D DIV KHAB.—*Muntakhabat e Anvar e Suhaib : Selections from the Anwar e Suhaib (of Hafiz d din Ahmad in Section IV), with Hindostani Translations* Agra, 1853
- QAMAFU D DIV KHAB.—*Muntakhabat e Gulista : Selections from the Gulistan, with Hindostani Translations* Agra, 1854
- QAMAFU D DIV KHAB.—*Muntakhabat e Bostan Selections from the Bostan, with Hindostani Translations in verse* Agra, 1855
- QAMAFU D DIV KHAB.—*Muntakhabat e Dastur e sibyan Selections from the Dastura e sibyan, with Hindostani Translations* Agra 1855
- J, PAR 'ALI BHADUR MIN.—*Lettre de S A Mir Jaffer Ali Bahadur, Nabav de Shirat a Monsieur Garcin de Tassy (Revue de l Orient)* Paris, 1805
- SIVA D'PAGAD RAJA.—*Hindostani Selections [Gul'a]*, compiled under the Directions of the Commission appointed to arrange for the Preparation of Hindostani Class Books as Language Tests, to be

- passed by junior Civil Servants and Military Officers.* Benares, 1867. Another Edition, Benares, 1870, and others.
- HALL, FITZEDWARD.—*Hindi Reader, with Vocabulary.* Hertford, 1870, 1884.
- SELL, REV. E.—*Munshakhabat-o-Urdū. Hindustani Selections.* Pts. I., II., and III. Madras, 1870-71.
- 'ABDU'L-FAT̄H, MAULAVI, SAITID.—*Tohsfatul Makal. Hindustani, Persian, Arabic, and English Sentences and Proverbs,* by Sayed Abdul Fattah Mouli. Bombay, 1872.
- HOSSEN (? HUSAIN), S.—*Second Hindostanes Reader.* London, 1875. (? the same author as Saiyid Husain, Munshi, ab.)
- SMITH, V. A.—*Popular Songs of the Hamirpur District in Bundelkhand, N.-W. P.* Journal of the Asiatic Society of Bengal, Vol. XLIV. (1875), Pt. I., pp. 389 and ff.
- SMITH, V. A.—*Popular Songs of the Hamirpur District in Bundelkhand, N.-W. P.* No. II. Ib., Vol. XLV. (1876), Pt. I., pp. 279 and ff.
- MUHAMMAD NAJMUD-DIN.—*Najmul-amṣāl (Najmu'l-amṣāl), Vol. IV., or The Collection of about 2,500 Oriental Proverbs (Vol. V. 3,068 Proverbs with Explanatory Fables) and their proper application by Mohammad Najmuddin.* Delhi, 1876-88. Vol. V., 2nd Edition, 1882. Vols. I-III, are said to contain,—Vol. I., Technical terms regarding Artizans and their Tools; Vol. II., Riddles, Dohrās, Gitā, &c.; Vol. III., Women's Idioms and Expressions used by Begams. Copies of these three Vols. are not in the British Museum or India Office Library.
- BADLEY, REV. B. H.—*Jagjirandas, the Hindu Reformer.* Indian Antiquary, Vol. VIII. (1879), p. 289. (Contains Selections from his works.)
- BADLEY, REV. B. H.—See Craven, T., in Section II.
- TRUMPF, E.—*Die ältesten Hindut̄ Gedichte.* Sitzungsberichte der Königl. bav. Akademie der Wissenschaften, Philosophisch-philologische Classe. München, 1879 (pp. 1-48).
- TEMPLE, CAPTAIN (COL. SIR) R.—*Some Hindi Songs and Catches from the Villages of Northern India.* Calcutta Review, LXXIV (1882), p. 334.
- TEMPLE, CAPTAIN (COL. SIR) R.—*Folk Songs from Northern India.* Calcutta Review, LXXVIII (1884), pp. 273 and 295.
- TEMPLE, CAPTAIN (COL. SIR) R.—*The Hymns of the Naīgipanth.* From the papers of J. W. Parry, A.M.I.C.E., Indian Antiquary, XIII (1884), p. 1.
- TEMPLE, CAPTAIN (COL. SIR) R.—See Fallon, S. W.
- ANON.—*Hindustani and English Parallel Proverbs. Together with some Persian and Hindustani Parallel Proverbs.* Delhi, 1885.
- THORNTON, THOMAS H., C.S.I., D.C.L.—*Specimen Songs from Panjab Literature and Folklore.* Journal of the Royal Asiatic Society, Vol. XVII (1885), p. 373. (Account of Hindi and Urdū literature of the Panjab, p. 386 : Specimens, p. 401.)
- FALLOU, S. W.—*A Dictionary of Hindustani Proverbs, including many Marwari, Panjabi, Maggah, Bhojpuri and Tirhuti Proverbs, Sayings, Emblems, Aphorisms, Maxims and Similes.* By the late S. W. F. Edited and revised by Captain (Col. Sir) R. O. Temple assisted by Lalā Faqir Chand, Vaish, of Delhi. Benares and London, 1886.
- KEMPPON, M.—*First Hindustani Reader.* Lithographed. (? Place of publication), 1892.
- MORRIS, J.—*English Proverbs, with Hindustani Parallels.* Cawnpur, 1893.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Urdū Rozmarrā or "Every-day Urdū."* Official Text-book for the Examination of Military Officers and others by the Lower Standard Hindustani. Edited with notes by D. C. P. Calcutta, 1911.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Annotated English Translation of the Preceding.* Calcutta, 1911.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Khwib-o-Khyāl or "Visions of the Past."* Official Text-book for the Examination of Civil and Military Officers by the Higher Standard Hindustani. Edited with notes by D. C. P. Calcutta, 1911.
- PHILLOTT, LIEUT.-COLONEL D. C.—*Annotated English Translation of the Preceding.* Calcutta, 1911.
- MUHAMMAD YUSUF JA'TARI, KHĀS BAHĀDŪR, SHAMSUL 'ULĀMĀ.—*Annotated Glossary to the Urdū Rozmarrā.* (See PHILLOTT, LIEUT.-COLONEL D. C., ab.). Calcutta, 1911.
- RIZĀ 'ALI WAHSHAT, MAULAVI.—*A Page-by-Page Glossary of Khwib-o-Khyāl.* (See PHILLOTT, LIEUT.-COLONEL D. C., ab.). Calcutta, 1911.
- 'ABDU'L-MAJID, HAKIM MAULAVI.—See KALI Krishṇa, Rājā.
- FAQIR CHAND, LALĀ, (VAISH),—See Fallon, S. W.
- GILBERTSON, G. W.—See Lalā Lal.

BENMOHEL N L.—See Shakespear, John
 BERTRAND L'ABÉE.—See Garcin de Tassy, Joseph Héodore
 BÉGÈRE, E.—See Garcin de Tassy Joseph Héodore
 PARFY, J W.—See Temple, Captain R
 SHYTH, W CARMICHAEL.—See Lallu Lal
 TAPINI GHARA' MITRA.—See Price Capt William

SECTION IV—TEXTS (alphabetically arranged under Authors names)

'ABDUL LĀH MIR, CALLED MISKIN.—*Marcys ou Bhatkhal de Mir Abdulla Miskin, sur la Mort de Muslim et de ses deux fils traduit de l'Hindostani par M Garcin de Tassy* Paris, 1815 See Haider Baksh (Haider)

'ABDUL LĀH MIR, CALLED MISKIN.—See also Gilchrist J R in Section II

'ABDUL LĀH SAJID.—See Bahadur 'Ali Karim 'Ali Jawan

ABDUL KARIM MAULANA.—See Arabian Nights

'ADALAT KHAN.—See Amman Mir, Lallu Lal

AGHA HASAN (AMARAT).—See Jansen, H, in Section II

AHMAD KHAN, SAIDI OSI.—*Azur-us-sa-did* Delhi 1847 *Asur-oos sanna lard A History of old and new Rules, or Governments a 1 of old and new Buildings, in the District of Delhi*, composed by Syud Ahmed Khan Delhi 1854 (A second edition of the preceding with much additional matter) *Description des Monuments de Delhi en 1852, d'après le Texte hindoustan de Sayyid Al-mad Khan par M Garcin de Tassy Journal Asiatique V, xv (1860), pp 505 and ff, xvi (1860) pp 190 and ff pp 392 and ff pp 521 and ff, xvi (1861) pp 77 and ff, separate reprint*

ALEXANDER JAMES EDWARD.—See Iqāṣāt al-din

ALTAF HUSAIN (HAIY).—*Majalis-un-nisf* (2 Pts) Lahore 1874, 77

Madi o ja re Islam (the Ebb and Flow of Islam) Commonly known as the *Muwaddat-e-Hal*: 1st Edition, (2 Place) 1875 others, Delhi, 1886 (with glossary), Aligarh, 1885
Hayat e Sa'di Delhi 1886

Majmu'a e nūr mā o Hal Delhi, 1890

El Bewah li Manajat 4th Edition, Delhi 1892

Dīwan e Hal Cawnpore 1893 See also Section I, above

Yadgar e Ghaliib Cawnpore 1897

The Quatrains of Hal (Mu'lūl: Sayyid Altaf Husain Ansari Pampati) edited (by permission of the author) in the Roman Character, with a translation into English by G E Ward London 1904

AMANAT.—See Jansen H, in Section II

AMALATU'L LĀH, MAULĀT.—*Hidayat ul Islam* (Hidayatu'l islam), compiled by Muolūce Umanut Oollah in Arabic and Hindooostane Translated under the superintendence of, and by, J Gilchrist (In two volumes, of which only Vol I was published) Calcutta 1804

AMBIA DATT BHĀRATI.—See Bihari Lal

AMMAN MIR.—*Jātījālī* (*Bagh e Bahar*) One hundred and two pages appeared in Gilchrist's and Abdul Lah Miskin's *Hindoo Manual or Guide of India* Calcutta, 1802 See Section II

Bagh o Bihār a Trav' station into the Hindooostane Tongue of the celebrated Persian Tale entitled 'Qissat Chishār Durwesh' by Meer Uzīz, under the superintendence of J Gilchrist Calcutta, 1804 Second Edition by Ghoolam Ulbar, under the superintendence of Captain Thomas Roebuck Calcutta, 1813 Third Edition, id, 1824 Other Editions, Cawnpore 1832 Calcutta 1834 Madras 1840 Calcutta (Title, *Jātījālī Tales of the Chahar Darvesh*) 1847 Cawnpore, 1860 Calcutta, 1863 Delhi (illustrated), 1876 Bombay (in Gujarati character) 1877 Cawnpore, 1878 Delhi (illustrated), 1882, and many others *Bagh o Balar*, consisting of entertainig 19 Tales in the Hindooostane Language By Mir Amman of Delhi one of the Learns Natives formerly attached to the College of Fort William at Calcutta A new Edition carefully collated with original Manuscripts To which is added a Vocabulary of all the Words occurring in the Work, by D Farber London 1846 Second Edition of the same London, 1849 Another edition of the same *The Hindooostane Text* carefully printed in the Roman Character To which is added a Vocabulary of all the Words occurring in the Work, by D Type with Notes and an introd story Chapter on the Use of the Roman Character in Oriental Languages by M Williams London, 1855

The Tale of the four Darwesh ; translated from the Oordoo Tongue of Meer Ummun . . . by L. F. Smith . . . with Notes by the Translator. Madras, 1825. *Translation of the Bagh o Bahār ; or Tales of the Four Darwesh from the Urdu Tongue of Mīr Amman of Dihli.* By Lew. Ferd. Smith. New Edition revised and corrected throughout by D. Forbes. London, 1851. Reprint (of first edition), Lucknow, 1870. *The Bagh o Bahār, or the Garden and the Spring ; being the Adventures of King Azād Bakht, and the four Darwishes : literally translated from the Urdu of Mīr Amman, of Delhi.* With copious explanatory Notes, and an introductory Preface, by E. B. Eastwick. Hertford, 1852. Another Edition, London, Hertford (printed), 1877. *Bagh o Bahār ; or Tales of the four Darwishes.* Translated from the Hindostāni of Mīr Amman of Dihli. By Duncan Forbes. A new Edition, revised and corrected throughout. London, 1862.

The Adventures of the second Durwish, extracted from the Bagh of (sic) Bahār, in Vol. II. of Price's Hindoo and Hindooostane Selections, Calcutta, 1830. See Section III. *Selections from the History of India and Bagh-o Bahār.* Translated into literal English, with copious Notes on Etymology, History and Geography, by 'Adīlāt Khān. Calcutta, 1877. *Selections from the Prem Sāgar and Bagh-o Bahār.* Translated into literal English with copious Notes. Second Edition. By the same. Calcutta, 1881.

Translated into French by M. Garoin de Tassy. Paris, 1878.

The Tale of the First Darwesh is given in M. J. Vinson's *Manuel de la Langue hindoustanî*, pp. 111 and ff. See Section II.

Note.—The original is a translation of the Chahār Darwēsh of Amir Khasrau.

ANDERSON, LIEUT. R. P.—See Nibāl Chānd (Lāhorī).

ARABIAN NIGHTS.—*Hikayat-nāmul Jaleelah, Translation of Alfalyattinololah, called Arabian Nights ; for the Use of the College at Fort St. George.* Translated by Mooshy Shamsuddīn Uhmed. Madras, 1836. (Contains only the first 200 Nights.)

Tarjuma Alf Laila kf. (The Translation is by Munshi 'Abdu'l-Karim, from the English of E. Forster.) Cawnpore, 1844; ib., 1853; Bombay, 1860; Cawnpore, 1862-63; ib., 1869; ib., 1876; ib., 1883-84; Delhi, 1890 : *Tarjuma-i Alf* (sic) *Laila ba-subān-i-Urdū.* (Do Jild bahār-fāt-i-Yārōp.) Romanized under the superintendence of T. W. H. Tolbert . . . and edited by Frederic Pincott. (The first half, i.e., Jilds I and II. of 'Abdu'l-Karim's Translation.) London, 1882.

Sahasra Rajant Charitra. ('Abdu'l-Karim's Version translated into Hindi by Paṇḍit Pyārō Lal.) Lucknow, 1876.

Alf Laila Naū Mangūm. (Translated into verse in four parts, by Muhammād Aaghār 'Ali Khān Nasīm, Tōgārām Shāyān (Pts. II. and III.), and Munshi Shādi Lūl Chāman, respectively. Lucknow, 1861-68.

Hazār Dastān. (A prosaic version by Tōgārām Shāyān.) Lucknow, 1868.

Shabistān-e Surār. (An abridged translation, by Mirzā Rajab 'Ali Bēg, Surār.) Lucknow, 1880.

Alf Laila. (A translation by Muhammād Ḥāmid 'Ali Khān, Ḥāmid.) Cawnpore, 1890.

Shabistān-e Haīrat. (A translation in the form of a novel, by Mirzā Haīrat of Delhi, illustrated.) Delhi, 1892.

Alf Laila-e Dūnyāzād, also called *Mashshāhā-e Baghdād.* (An imitation of the Arabian Nights, by Mirzā Haīrat of Delhi.) Delhi, 1892.

ĀTODHĀ SIKH UPĀDHYĀT, PAṇḌIT, CALLED HARI AUDH,—*Thēsh Hindī-kā Thāṭh, or an original Indian Story in pure Hindustani,* by Pandit Ayodhya Singh Upadhyā, (Hari Oudh) of Nizamabad, N.-W. P. Edition in Nāgarī characters, Bankipore, 1890. Edition in Persian characters, Bankipore and (printed) Allāhabād, 1902.

(This, like the *Kahāñ Thēsh Hindī-mā* of Inghā Allah, is in pure Hindi, absolutely free from both Persianisation and Sanskritisation. Unlike the older work, the idiom is that of Hindi, rather than that of Urdu. This is most noticeable in the order of the words.)

ĀTODHĀ SINGH UPĀDHYĀT, PAṇḌIT, CALLED HARI AUDH,—*Adh-khālī Phīl.* Another novel in the same style. Bankipore (Nāgarī Character), 1905.

ĀZĀD,—See Muhammād Iūsain.

'AZIZU'D-DIX AHMAD,—*Kānti Fātimā.* Lahore, 1895.

BAHĀDUR 'ALI, MIR.—*Ukhlagī Bindes or Indian Ethics, translated from a Persian Version of the Mitopudes, or Salutary Counsel, by Meer Bahādor Ulee,* under the Superintendence of J. Gilchrist. Calcutta, 1803. Other Editions: Madras, 1845; Bombay, 1875; Madras, 1879.

Akhlaq-i-Hindi or Indian Ethics Translated into Urdu from a Persian Version of the Hitopadesha by Mir Bahader Ali Edited with an Introduction and Notes by Syed Abdoolah London 1868 Extracts from the book will be found in Price's Hindoo and Hindu doostane Selections See Section III

See Hasan Mir

BABERJEA K M —See Lallu Lal

BANES J F —See Lallu Lal

BARLES W B —See Mazhar Ali Khan Wilas

BEAMES J —See Chand Bardai

BELL C W BOWDLE —See Hasan Mir

BENMOHIL N L —See Sher Ali Afsoos

BERTRAND J'ABBS —See Haider Baksh (Haider) Sher Ali Afsoos Tahsunuddin

BHAIRAVA PRAKASH —See Lallu Lal

BHAPI LAL —*The Satsaya of Biharoo with a Commentary entitled the Lala Chundrika by Sri Lallu Lal* Kus: Bhalia Mowjee in the College of Fort William Calcutta 1819 A revised edition issued from the Office of the Superintendent of Government Printing India in 1896 by G A Grierson It is entitled *The Satsaya of Biharoo with a Commentary entitled Lala Chundrika by Sri Lallu Lal Katt* Several editions have been published by native presses amongst which may be mentioned *Sringara saptaasati* Benares 1873 (This includes a Sanskrit metrical version and a Sanskrit commentary both by Paramananda Pandit) *Sri Biharoo Satasati with Hari prakas Tika salil* Benares 1892 (Has an excellent commentary by Hari Prakas) *Biharoo Bihar Benares 1893* (Has an introduction and a commentary in the Kundalita metre by Ambika Datt Byas)

BURTON SIR RICHARD F —See Mazhar Ali Khan Wilas

CARMICHAEL SMYTH —See Smyth

CHAMAR —See Kazim Ali Jawan

CHAND BARDAI —Only portions of the text have been printed Parts have been edited by Mr J Beames and by Dr A F R Hoeralee CIE in the Bibliotheca Indica The latter gentleman has also translated a section of the portion which he edited Canto I has also been edited in Benares by Pandit Mohanlal Vishnulal Pagdu under the title of *M. I. Pandia's Manuscript of the Prithviraj Rasoi of Chand Bardai* edited in the original of Hindi with critical Notes by Pandit etc Benares 1887 1888 A continuation is now (1912) being issued in Benares by the Nagar Prachinam Sabha The following are the principal works dealing with the poem —

TOP COL JAMES —*Rajasthani passim* See especially Vol I pp 204 614 623 Also *The Vow of Savayoga* (a translation of an episode in the poem) *Asiatic Journal* Vol XXXV pp 101 112 197 211 273 296

BEAMES J —*O Chand's Poems* Proceedings Bengal Asiatic Society 1868 p 24

BEAMES J —The Nineteenth Book of the Gestes of Prithviraj by Chand Bardai entitled *The Marriage of Padmarati* literally translated from the old Hindi Journal, Bengal Asiatic Society Vol XXXVIII (1869) Pt I p 149

BEAMES J —Reply to Mr Grose Ib p 171

BEAMES J —Translations of selected Portions of Book I of Oland's Epic Journal Bengal Asiatic Society Vol XXI (1872) Pt I p 42

BEAMES J —List of the Books contained in Oland's Poem the Prithviraja Rasoi Ib p 204

BEAMES J —Letter (on his edition of Chand) Proceedings Asiatic Society of Bengal 1873 p 122

BEAMES J —Studies in the Grammar of Chand Bardai Journal Asiatic Society of Bengal Vol XII (1873) Pt I p 160

BEAMES J —Translation from the first Book of the Prithviraja Rasoi By Katt Chand Bardai Indian Antiquary Vol I (1872) p 269

GROSE F S —*The Poems of Chand Barday* Journal Asiatic Society of Bengal Vol XXXVII (1868) Pt I p 114

GROSE F S —Further Notes on the Prithviraj Rasoi Ib Vol XXXVIII (1869) Pt I p 1

GROSE F S —Translations from Chand Ib, p 161

GROSE F S —Rejoinder to Mr Beames Ib Vol XXXIX (1870) Pt I p 52

GROSE F S —A Metrical Version of the opening Stanzae of Oland's Prithviraj Rasoi II, Vol XII (1873) Pt I p 329

STĀMĀL DĀS, KAVIRĀJ.—*The Antiquity, Authenticity and Genuineness of the Epic called the Prithī Rāj Rāsā, and commonly ascribed to Chand Bardai.* Journal, Bengal Asiatic Society, Vol. LV (1886), Pt. I., p. 5.

MUHĀNLĀL VISHNUVĀL PĀNDYĀ, PĀNDIT.—*The Defence of Prithirāj Rāsā.* Benares, 1887. This is a reply to the preceding.

STĀM SUNDĀR DĀS.—*Arrangement of the Chapters of the Prithirāj-Rāsā.* Indian Antiquary, Vol. XXXI (1902), p. 499.

See also ‘Notice sur un Poème historique indien composé par Chand Bards du xii^e Siècle.’ Journal Asiatique, II., i, (1828), p. 150.

CLINT, L.—See Inghā Allāh Khān, called Inshā.

COURT, MAJOR HENRY.—See Hasan, Mir; Muhammad Rafī'; Sher 'Ali Afsoñ.

DHRUVĀ-DĀS.—*Bhakta-nāmātālī* (a series of Lāves of the Saints, in Braj Bhākhā), edited by Rādhākrishṇā Dās in Nāgari Prachāripi Graantha-mālā, No. 1. Benares (printed Allahabad), 1901. [The work was written early in the 17th century.]

EASTWICK, E. D.—See Amman, Mir; Ḥafṣūd-dīn Ahmad; Ikram 'Ali; Lalū Lāl; Maghar 'Ali Khān Wila.

FEER, L.—See Kāzim 'Ali Jawāñ.

FORBES, DUNCAN.—See Amman, Mir; Haider Baksh (Haideri); Ikram 'Ali; Maghar 'Ali Khān Wila.

GARCIN DE TASSY, JOSEPH HÉLIOSOME.—See 'Abdu'l-lāh, Mir, called Miskin; Ahmad Khān, Sayid, C.S.I.; Amman, Mir; Ikram 'Ali; Muhammad Taqī, Mir; Nihāl Chand (Lāhori); Tahānnūd-dīn; Walī'l-lāh, Shah.

GHULĀM AKBAR.—See Ḥafṣūd-dīn Ahmad.

GHULĀM HAIDAR.—See Ikram 'Ali; Muhammad Rafī'.

GHULĀM MUHAMMAD, MUSAMMĪ.—See Maghar 'Ali Khān Wila.

GHULĀM QĀDİR.—See Ḥafṣūd-dīn Ahmad.

GILCHRIST, J. H. B.—See Amānṭal'l-lāh; Amman, Mir; Bahādur 'Ali, Mir; Haider Baksh (Haideri); Kāzim 'Ali Jawāñ; Hasan, Mir; Nihāl Chand (Lāhori); Sher 'Ali Afsoñ.

GIRIDHĀR GUŠĀVĀNĪ.—See Sir Dās.

GRIESEN, G. A.—See Bihārī Lal.

GEOWSE, F. S.—See Chand Bardai.

ḤAFṢŪD-DĪN AKBĀR.—*The Khirud Ufroz (Khīrad-nīz), or the Ayar Danish of Abool Fuzl, translated into Hindooostance, by Muolavee Shuekh Hussejn Ood-deen Ahmad.* Calcutta, 1803 or 1803 (Incomplete). *The Khirud Ufroz;* originally translated into the Hindooostane Language, by Muolavee Hussejn ood-Deen Uhmān, from the Uyar Danish, written by the celebrated Shuekh Uboot Fuzl, Prime Minister to the Illustrious Ulkhan, Emperor of Hindooostan. Revised, compared with the original Persian, and prepared for the Press, by Captain Th. Roebook with the Assistance of Moulaee Kazim Ulee and Moonshees Ghoolam Ukbar, Mirzae Beg and Ghoolam Qadir. Calcutta, 1816. *Khirad-Afroz (the Illuminator of the Understanding)* by Manlār Ḥafṣūd-dīn. A new Edition of the Hindostāni Text, carefully revised, with Notes, critical and explanatory: by Edward Eastwick, F.R.S., F.S.A., M.R.A.S., Professor of Hindostāni at Haileybury College, Hertford, 1857. *The Khirud-Ufroz: translated from the Oordoo into English, and followed by a Vocabulary of the difficult Words and Phrases occurring in the text,* by T. P. Mannel. (Only a portion of the Work has been translated.) Calcutta, 1861.

(N.B.—Abu'l-fazl's Ayār-e Dānish is a simpler Persian version of Hussejn ibn 'Allāl-Kūshīfī's Awārā-e Suhailī.)

HAIDAR BAKHĀR (HAIDARI), SAITID.—*Araīsh-e Mahfil.* Published by Munshi Qadratul'l-lāh. Calcutta, 1803. *Araīsh Mehfeol.* A translation into the Hindooostane Tongue of the celebrated Persian Tale entitled *Qissat, e Hatim Tai*, executed under the direction of John Barthwick Gilchrist by Saeed Hyderbāx Hydree. Bombay, 1845. Many other editions in India. Among them one in the Nāgari character, (Calcutta, (?) 1845), and one in the Gujarātī character (Bombay, 1877).

(N.B.—There is another, altogether different, Araīsh-e Mahfil, dealing with the history of India, by Sher 'Ali Afsoñ.)

HAIDAR BAKHĀR (HAIDARI), SAITID.—*Tote Kuhāne.* A Translation into the Hindooostane Tongue of the popular Persian Tales entitled *Totees Numū,* by Sueyud Huader Bulkhsh Huuduree. Under the Superintendence of J. Gilchrist. Calcutta, 1804. (An edition of four pages of this work had previously appeared in 1802 in Gilchrist's Hindoo Manual.) Other Editions: Calcutta, 1836; ib., 1839; Bombay, 1840; Madras, 1841; Bombay, 1844; Delhi, 1859; Cawnpore, 1864; . . .

Bombay 1870 and many others To a Jālān or Tales of a Parrot n t Hnd stant
In g age Ta stated by Say l H lr Ball I s na el Ha dari eo
Ello s l Vocab larj of all the ro Iso r g the Tex ly D Forbes
London 1890

The Total Value of the Estate given by John Haile Ball is £
1000 less the cost of Mra. Louisa Prentiss' Library of New York & £100
G. Small London £5

W D R B K — (HADAPT) S A T D — Cool M j l t or the I loc r of F r a be nja le o t
of the Moon l as called S l o l or W r i r s jro t l T of Moon l to t
Detail of House at L v r y l a . By Major H alme Balch l l alvus Collett 1812

*Les S a s de Ha dar et tel stor q e et l jaq ss r le l M o l d fr 122
Martyrs u l a O ago tral t i H nla sia par M l abb Bertrand
su v de l E je le M l tal us le la e Ja g par M Garen le T asy I ar a 123*

H ID r B & _ (H IDAP) S n — See Sh r Al Afe

H RAT M 117 - See Aral a glts

HALL F E - See Hall L 1

Наг Пракаш—See Bharill

Hirschauer - SeqS r D s

HASA MTS.—¹ root b ja (S) or lbn u) or M tree of Mer H n b g H s o j of t P r ce
B r t H l o s a l e P l u s l u d o r the patronage of the Coll w of For William
n Bengal Calcutta 180^o. Many other editions such as Cawnpore 18^o 18¹ Meerut 18^o
Cawpore 18^o Varanasi (Varanasi) or po l r l M I labor II
of the S r oot b ja a e l an ng Parj I le H lo l b M H m p I
fo the s of the H l o o t e St le i the College of Io Will under the superintend
ence of John G lebast Calcutta 180^o Te V sr P i Jatir F r Sale t s
lated from the Urdu by C W Bowdle Bell Calcutta Hall (print d) 18¹ Tl V r B a r
or t l In comparable Po o M H s a l e illj tra lat l to I jslly Major Henry Co rt
2nd Edition O Calcutta 185^o The Nas sla Na r o H J z J ok or the H j
P o o e cy Era a o o U l ed tel by Lent Col G S A Rankin, Calcutta 180^o

H s MIP—See also \ hal Chand (1 10 1)

HEPKLOTS—See Ja. for Star I.

HOERNLE A. F. R. GIE — See Chanl Baird

HOLL MOB CAR W - See Holl. Ind. Mfg. Al. Eng. Mfg.

ERAS ALT -*Iha* s afa T a slat l from the Irab c by Ma la J i Calcutta 1811 Order
edit ons Madras 1810 Bombay 1844 second edit on elcted by Cl i mIa dar Calcutta 1816
Lucknow 1818 Delh 1851 Lahore (?) 1855 Lucknow 1860 Madras 1860 Lahore 1868
Bombay 18 0 Bangalore 18 Madras 1871 Madras 1879 Balawudshahr 1847 and
others Int M ab Iha s afa (Selectons from the I S) Edt d by J Michael London
1829 Iha s afa T a slat l from the Irab c into H d s a by Ma l B am II A
ne s L it on rec sed a d corrected by Duncan Forles and Dr Charles R en London
1860 The Iha san s fa T r Elito rec elat lco rectify W Nasr u Lees
Calcutta 1869

A complete Vocabulary to the Biblical and Ecclesiastical History of the Old Testament by T. P. Mannell, Calcutta, 1850.

An E glish Tra stat on of the ill a noos safa by Moosheo Syed Hoo san Madras 1855
The ill a noos safa tra late f on the org al Odoo into E glish Prose d follow ed by a
Vocab lar y of the d if fer ent Words acc urg g the Text by T P Mannel Calcutta
1860 Ill a noos safa o B o lters of P arty Tra stat on fro m H d stan of Ma las
Hru Al by John Platts 1 sq —Carried through the Press by J D and R Furtado
1869

Les Annales extra t da T lfat Klj en safa
do sia e par M Garro n da Tasse. Prece
tral t laur e la Uva e al

— par la Gare de Tassy — Paris 1864
ISBRA ALLAH KHAN C LLED ISBRA — K' Yut e I 'd ALLAH KHAN
Lachnow 1876

A Tale by Indra illal Khan Communicated and translated by L. Clat Esq. To me of
the Asiatic Society of Bengal Vol XXI (1850) pp 1 and ff. Continued on translated by the
Rev S Slater Vol XXIV (1855) pp 79 and ff. (Thus is the celebrated tale commonly called
Kulan the Hind which has frequently appeared in India in School books such as

'Guṇḍha.'. Its value consists in its style, which, though pure and elegant Urdu and fully intelligible to the Musalmans of Delhi and Lucknow, does not contain a single Persian word. On the other hand, it is equally free from the Sanskritisms of Pandits. The idiom (including the order of the words) is distinctly that of Urdu, not of Hindi. In this last respect, it differs from the work of *Ayodhya Singh Upādhyāy*, in which the order of words is that usual in Hindi.

INQĀĀ ALLĀH KHĀN, CALLED INSHĀ.—See also Section II.

ĪTĀSAMŪ'D-DÍN.—*Sīghurf nāma-Wilāyat, or Excelleni Intelligence concerning Europe; being the Travels of Mirza Itesa Modeen in Great Britain and France. Translated from the original Persian Manuscript into Hindoostance, with an English Version and Notes, by James Edward Alexander. London, 1827.*

JĀ'FĀR SHARĪF.—*Qanoon-e-Islam, or the Customs of the Moscymens of India; comprising a full and exact Account of their various Rites and Ceremonies . . . By Jāfir Shurreef, composed under the Direction of, and translated by G. A. Herklots. London, 1832.*

JARRETT, CAPT. H. S.—See Muhammad Rafi'.

KĀLĀ KRISHNA, RĀJĀ.—See Moğbar 'Ali Khān Wilā.

KĀRIM 'ALI JAWĀĀ (MĪRĀ) AND LALLU LĀL.—*Singhāsan Butīesee, or Anecdotes of the celebrated Bikramajet, . . . translated into Hindoostance from the Brij-Bhākha of Seondur Kubeeshwur, by Meerza Kazim Ulee Juwan, and Shree Lulloo Lal Kub. Calcutta, 1805. Second Edition, Calcutta, 1816. Other Editions: Calcutta, 1839; Agra, 1843; Bombay, 1854; Lucknow, 1862; Bonares, 1865; Lucknow, 1870; ib. same date; Delhi, 1875; Lucknow, 1877; Meerut, 1882. All the above are in the Nāgari character. In the Gurumukhi character, Lahore, 1876. In the Persian character, Agra, (?) 1866; Lucknow, (?) 1868.*

Singhāsan Battīsī Mawzūn (a metrical version), by Raēg Lāl, alias Chaman. Cawnpore, 1869; ib., 1871.

Selections (in the Nāgari character) in Vol. II. of Shakespeare's *Muntakhabat-i-Hindi*. See Section III.

Singhāsan Battīsī . . . translated into Hindi, from the Sanskrit, by Lalluji Lāl Kabi . . . A new edition . . . with copious Notes by Syed Abdoolah. London, 1869.

A Throne of Thirty-two Images, or the Butris Shinghashun. (Translated into English.) Calcutta, 1858.

Contes indiens. Les trente-deux Récits de Trône (Batri-Sinhāsan) ou les Marveilleux Exploits de Vikramaditya, traduite . . . par L. Feer. (Collections de Chansons et de Contes populaires, Vol. VI.) Paris, 1881.

(Extracts from the S. B. in J. Vinson's *Manuel de la Langue Hindoustani*, pp. 150 and ff.) See Section II.

KĀRIM 'ALI JAWĀĀ (MĪRĀ).—*Sukhoontala Natuk; being an Appendix to the English and Hindooostanic Dialogues [by J. B. Gilchrist], in the Universal Character. London, 1826. Another Edition, Lucknow, 1875. See Section II.*

KĀRIM 'ALI JAWĀĀ (Afzāz).—See Ḥafizū'd-din Ahmad; Muhammad Rafi', commonly called Sandū; Muhammad Taqī, Mir.

KEMPTON, M.—See Nazīr Ahmad.

LAKSHMAN SIKH, RĀJĀ.—*Sakuntala or the Lost Ring; a Sanskrit Drama of Kalidas, translated into Prose and Verse, with notes by Kushtwar [Rājā] Lachman Singh, Deputy Collector, N.-W. P. [pp. 95-175 of Siva Praśād's Hindi Selections (1867)]. Another Edition, Bonares, 1897.*

The Śukuntala in Hindi. The Text of Kartar Lachman Singh critically edited, with grammatical, idiomatic, and exegetical Notes, by F. Pincott. London, 1876.

LALLU LĀL.—*Prem Sagar; or the History of Krishnā, translated into Hindi, by Shree Lulloo Lal Kub. Calcutta, 1803, 1810, 1823 (with Vocabulary), 1831 (edited by Yogadhyān Mīra), 1842, and many other editions in India. In the Gujarātī character, Bombay, 1854, (illustrated) 1862. The Prem Sagar; or the Ocean of Love, being a History of Krishnā, according to the tenth Chapter of the Bhāgavat of Vyāsadev, translated into Hindi from the Braj Bhākha of Chaturbhuj Mīra, by Jallu Lāl, late Bhākha Mānushī of the College of Fort William. A new edition with a Vocabulary, by Edward B. Eastwick, M.R.A.S. Hertford, 1851. Selections from the Prem Sagar . . . The Hindi Text printed in the Roman Character, with a complete Vocabulary to the entire work. By J. F. Barnes. Calcutta, 1875. Second Edition, 1880.*

Translations. *The Prem Sagar.* Translated into English, by Capt. W. Hollings. Calcutta, 1849. Second Edition, 1867. Another, Allahabad, 1900. *Prem Sagar; or the Ocean of Love.*

Literally translate from the Hindi of Shri Lallu Lal Kab into English By Edward B Eastwick, C B F R S, M R A S London, 1867

Selections from the Pros: Sagar and Bāgh o Bahār Translated into literal English with copious Notes By Adalat Khan Second Edition Calcutta 1881

LALLU LAL—*Rajneet's or Tales exhibiting the moral Doctrines and the civil and military Policy of the Hindus Translated from the original Sanscrit of Narayun Pundit into Braj Bhalha By Shree Laloo Lal Kab Calcutta, 1809 Other Editions ib 1827, Agra, 1843 Raja nati a Collection of Hindu Apologues with a Preface Notes, and a supplementary Glossary By F E Hall, Allahabad, 1854 Other Editions Lucknow, 1873, Calcutta, 1878 Third Edition, revised and published for the use of the Board of Examiners by the Rev Dr K M Banerjee and Lt Col (General Sir) A C Toker Calcutta, 1883*

Rajneet ya Pañch pahyā A Hind Version by Bhaurava prasada, of the Braj Bhakha Text of L L Bombay 1854 Another Edition Bombay, 1866

The Rajneet or Tales exhibiting Hindoo Translated literally from the Hindu of Shri Lallu Lal Kab, into English, by J R A S Lowe Calcutta, 1859

Analyses et Extraits du Rājneet By M Ed Lancereau Journal Asiatique IV, xii (1819), p 71

LALLU LAL—*Medo Bilas Tale of Medo and Sulochan, in poetry (done into Hindi from the Sanscrit), by Lallu Ji Lall Kabi Agra, 1846 Other Editions Calcutta, 1908, Calcutta, (?) 1870 I have been unable to trace the earlier editions*

LALLU LAL,—See Bihari Lal, Karim Ali Muzhar Ali Khan Wilā, Muhammad Taqī

LAL KAVI,—*The Chhukru Prakash a Biographical Account of Chhukru Sal, Raja of Boondell hund, by Lal Kavi Edited by Captain W Price, Professor of Hindoo and Hindoostance in the College of Fort William Published under the authority of the General Committee of Public Instruction Calcutta 1829 Republished in the Benares Adgar Pracharini Granth mala, Benares, 1903*

History of the Boondelias, by W R Pogson Calcutta 1828 (A translation of the Chhatra Prales)

LANGEREAU, E.,—See Lallu Lal, Muzhar Ali Khan Wilā

LEES W NASSAU,—See Ilram 'Ali, Shar 'Ali Afsoz

LOWE J R A S—See Lallu Lal

MAHDI 'ALI KHAN,—See Nihal Chand (Lahori)

MANGUL F P—See Hafizuddin Ahmad, Ilram 'Ali

MUZHAR ALI KHAN WILĀ AND LALLU LAL—*Baital Pucheesee being a Collection of twenty five Stories related by the Demon Buelal to the Raja Bierumajest, translated into Hindoo'stane from the Brubhāka Uva of Soornt Kubeshwar, by Muzhar Ulee Khan Vila and Shree Laloo Lal kab Calcutta 1809 Other editions Calcutta, 1809, 1831 Agra 1843, Calcutta 1849, Indore 1849, Bombay, 1857, Calcutta 1860, Calcutta, 1870 Benares (illustrated) 1876, (?) Delhi, 1876 Also printed in Vol I of Price's Hindoo and Hindoostance Selections 1830 See Section III*

The Baital Pachisi or Twenty five Tales of a Demon A new Edition of the Hindoo Text, with each Word expressed in the Hindustani Character immediately under the corresponding Word in the Nagari and with a perfectly literal English interlinear Translation, accompanied by a free translation in English at the foot of each page and explanatory Notes by W B Barker

Edited by E B Eastwick Hartford 1865 Baital Pachisi A new and correct Edition with a vocabulary of all the Words occurring in the Text by D Forbes London, 1867

Bytal Pachisi or the Twenty five Tales of Bytal translate from the Brubhāka into English by Rajah Kalee Krishnā Bahadur Calcutta, 1834 The Bytal Pucheesee translated into English by W Hollings Calcutta 1860 Another Edition ib 1866 Reprinted Allahabad 1900

The Baital Pachisi translated from Dr Forbes's new and correct Edition by Ghulam Mohammad Musni, Bombay 1868 Vikramāl the Vampire or Tales of Hindu Devilry Adapted (from the Baital Pachisi) by Sir Richard F Burton London 1870 Another (Memorial) Edition edited by Isabel Burton London, 1893 [only eleven of the best tales translated]

The Baital Pachisi or Twenty five Tales of a Sprite Translated from the Hindi Text of D Forbes by J Platts London 1871

Extraits du Baital pachisi (traduits) par M Ed Lancereau Journal Asiatique, IV, xviii, xix (1851 o)

Bibliothek orientalischer Marchen und Erzählungen in deutscher Bearbeitung mit Einleitung A merikanischen und Amerikanische I Banden Baital Pachisi oder die funfundzwanzig Erzählungen des Damo: In deutscher Bearbeitung, etc By Hermann Oesterley Leipzig, 1873

- MICHAEL, J.—See Ilkram 'Ali
 MIREA BEG.—See Habib ud din Ahmad
 MOHANLAL VISHNUVALL PANDYA PANDIT,—See Chand Bardai
 MUHAMMAD ABDU'l-HALIM (SHABAR),—*Qismat e Intra-miya* Lucknow 1889
Shahid e Wafa Lucknow, 1891, another Edition Lahore 1892, another Delhi 1896
Hasan Anjuman Lahore, 1892
Mansir aur Mohamad Lahore, 1893 another Edition, Lucknow, 1898
Malik ul 'a'ziz aur Varjma Lahore 1893
Dil kash Sadhaura, 1896
Ziyed aur Haldewa Pt 1 Delhi, 1896 Pt I 2nd Edition, Lucknow 1896
Badrin nisa L: *Mujibat* Lucknow, 1897 Another Edition ib, 1899
Aiyam e 'Arab Vol I Lucknow 1899
Durgadevi nandini Translated from the Bengali of Bankum Chandra Lucknow, 1899
Fir lane e Baran Lucknow, 1899
Flora Florida Lucknow 1899
Dil chasp Delhi 1900
Dil-gudda (a monthly literary magazine edited by Sharar The British Museum has Vol VI Lucknow 1899)
- MUHAMMAD ASGHAR ALI KHAN NASIM,—See Arabian Nights
 MUHAMMAD ASLAN,—See Muhammad Rafi
 MUHAMMAD FAIZ,—See Nihal Chand (Lahore)
 MUHAMMAD HAMID 'ALI KHAN HAMID,—See Arabian Nights
 MUHAMMAD HUSAIN (AZAD).—Besides the *Ab e Hayat* (Section I, etc, and above) and the *Jisun 'l-qard'id* (Section II, above), Azad has also edited (Lahore, 1890) the *Dewan e Zauq* with a preface and notes
 MUHAMMAD HUSAIN (AZAD).—*Derbar e Akbari* Collected and Edited by Syyad Mumtiz Ali Lahore, 1898
 MUHAMMAD IBRAHIM (ZAUQ)—See Muhammad Husain (Azad)
 MUHAMMAD RAFI, COMMONLY CALLED SAUDA.—*Inshab e Kulliyat-e Sauda* (spelt *Inshabi Celuyat Souda*) or *Selections from the poetical Works of Ruseen oos Souda* by Moulavee Muhammad Uslam and Kazim Ulee Juwan Calcutta 1810 Second Edition, revised and enlarged by Mouloowe Golam Hyder Calcutta 1847 *Munkhabab e Muawaniyat : Souda* Revised Edition by Captain H S Jarrett Calcutta, 1875 Another edition revised and edited by Lieut Col G S A Ruhling Calcutta, 1903 *Selections from the Kulliyat or complete Works of Mir a Rafi oos Souda* literally translated by Major Henry Court Simla 1872 Editions of his complete works—*Kulliyat-e Souda*, Poetical Works of Mirza Muhammad Rafi, (Souda) Delhi, 1853 Cawnpore, 1872 1888
 MUHAMMAD RAMAZAN,—See Nihal Chand (Lahore)
 MUHAMMAD IQAQ KHAYY CALLED HAWAS.—*Laili* *Mayuni e Hawas* (The Story of the Loves of Laili and Majnum in verse) Cawnpore, 1814, Calcutta 1816, Lucknow, ib, 1862, 1869, Cawnpore 1871, ib 1882 ib, 1885
 MUHAMMAD TAQTI MIR.—*Hootyat Mir Tugees* The poems of Veer Muhammad Tugees comprising the Whole of his numerous and celebrated Compositions in the Ourloo or polish'd Language of Hindooostan, edited by [Kazim 'Ali Jawan and other] learned Monarchs attached to the College of Fort William Calcutta, 1811 *Shooulu e Ishq* (*Slo lo e Ishq*) *The Flame of Love* a Hindooostani Poem by Mir Muhammad Tugees Edited by William Carmichael Smyth London, 1820 (This poem will also be found in Lalla Lili's *Laqab e Hindi* See Section III) *Conseils aux marins Postes Journaux de Mir Tali*, traduit de l Hindoustani, par M Garcon de Tassy Journaux Anatiques, VII (1821), pp 300 and ff Separate reprint Paris, 1826 *Conseils au marin poète* (translation of foregoing into Italian by Pugliesi Pico), Palermo, 1891 The Hindooostani text of this poem will be found on p 121 of J Vinton's *Manuel de la Langue Hindoustani* Paris, 1899 See Section II *Satire contre les Ignorants* (literal translation of original), by J Vinton in *Rivue de Lanquiquistique*, XXIV (1891), pp 101 and ff
 MUHAMMAD TAQTI, MIR,—See Lalla Lili
 NAZIR.—See Wah Muhammad
 NAZIR ANNAUD KHAYY BARAKUN.—*Miratul 'arz* (A Hindostani Novel especially intended for women) Cawnpore, 1869, Lucknow, 1869, Cawnpore, 1875, Bareilly 1880, Allahabad,

1885 Delhi 1889 *The Bride's Mirror or Mitratal 'Arus* *Edited in the Roman Character with a Vocabulary and Notes by G E Ward* London, 1899 *The Bride's Mirror, a Tale of Domestic Life in Delhi forty Years ago, translated from the Original Hindustani by G E Ward* London 1903

Banatūn nāsh (A Tale of Indian Life,—a sequel to the preceding) Agra, 1868, *ib*, 1872, Cawnpore, 1879, Agra, 1898 Cawnpore 1882, *ib*, 1888

Tanbatūn nāsh (A novel on the importance of education and religious training) Agra, 1874 Cawnpore 1879 Allahabad 1880 Delhi, 1889, Lahore, 1895 *The Tanbatūn nāsh* (*Penitence of Nusrooh*) of Maulī Haji Hafiz Alīmel of Delhi Edited with Notes and Index by M Kempson London 1886 Second Edition of the first five chapters, with annotations and vocabulary by the same London 1890

The Repentance of Nusrooh Translated from the original Hindustani by M Kempson London 1884

(Extract from the *Tanbatūn nāsh* in J Vinson's *Manuel de la Langue Hindoustani*, pp 120 and ff See Section II)

NILAH CHAND (LAHORI) AND SHER ALI AFSOH,—(*Gul e Balawali*, also called *Ma hab e Ishq*) *Gool Bulakules*, a Tale translated from the Persian into Hīl literature by Moonshee Nilah Chund, under the superintendence of J Gilchrist Calcutta, 1804 *Muhabat Ishq, or the Gool Bulakules written in the Oordoo Dialect by Moonshee Nilah Chund* and afterwords revised by Meer Sher Ulee Ufsoh Second Edition Revised by T Roebeck Calcutta 1815 Another Edition edited by Muhammad Iazīz and Muhammad Rāmanzān Calcutta, 1827 Another Edition Calcutta 1832 *Muhabat Ishq* A Translation into the Hindooostanic Tongue of the popular Persian Tale, entitled *Goolas Bucarely*, by Moonshee Neelchand Lahore, under the superintendance (sic) of John Gilchrist Sixth Edition Bombay, 1843 Other editions Calcutta 1846, Lucknow, 1848, Bombay, 1850 (in one volume with *Mahdi Ali Khan's Iṣruf Zulashiq* and *Mir Hasan's Shuru'l baydā*), Cawnpore, 1851, Delhi 1852, Cawnpore 1859, *ib*, 1869, Delhi 1872 (in the Nagari character), *ib*, 1873 (with illustrations) *ib* 1887 (Nagari character) Cawnpore, 1875, Lucknow, 1875, *ib*, same year Cawnpore 1876 Delhi, 1876, Cawnpore 1877 (illustrated) *ib*, 1879, Delhi, 1879, Madras 1879 Delhi 1881 (illustrated), Demares (?) 1887 Cawnpore 1889

Extracts from the *Gool Bulakules* are in Vol II of Price's *Hindooes and Hindooostanic Selections* See Section III

A translation into English by Lieut R P Anderson was published in Delhi in 1851 I have not seen it

Abrége du Roman hindoustanien intitulé La Rose de Balacal: *Journal Asiatique* II, xvi (1835) pp 193 and 338 Separate reprint par M Garcin de Tassy Paris 1853 *La Doctrine de l'Amour ou Taj ulmāni et Balacal: Roman de Philosophie religieuse, par Nihal Chand de Delhi* (sic) traduit de l Hīl: *Indostani* par M Garcin de Tassy Paris (in *Revue de l'Orient*), 1858

OESTERLY HERMANN—See Marzar Ali Khan Wila
PARAMANANDA PANDIT—See Bihari Lal

PIOO PUGLIESE,—See Muhammad Taqi Mir
PIACOTTI, FREDERIC.—See Arabian Nights Lakshman Singh Raja
PLATTE, JOHN.—See Ilyam Ali Mazhar 'Ali Khan Wila
POGSON, W R.—See Lal Kavi

PRICE, CAPT WILLIAM—See Amman Mir Bahadur Ali, Mir Lal Kavi Mazhar 'Ali Khan Wila, Nihal Chand (Lahori) Sher 'Ali Afsoh

PYARE LAL PANDIT,—See Arabian Nights

RAJAB 'ALI BEG SUPUR, MIRZA,—See Arabian Nights

RANG LAL (CHAMAN).—See Kazim Ali Jawan

RANKING, LIEUT COL G S A.—See Hasan Mir, Muhammad Rafi

RATAV NATE DAY PANDIT, (SATSHAR).—*Shamsi* *ib*, Cawnpore, 1879

Fayūm o Aīd (A Story reprinted from the *Aīdul 'Alībārī*) Part I Lucknow, 1880 2nd Edition, Pts II IV Lucknow, 1887 3rd Edition (1 Pts), Cawnpore, 1889 91

Husdūl 2nd Edition Lucknow, 1890

Satr e Kuhaar Lucknow, 1890

Besides the above Novels, Ratna Nath has written translations of (1) 'Don Quixote' under the title of *Khudā: Faujdar* 2 Pts Lucknow, 1894 (2) 'Russia' by Sir D M Wallace,

under the title of *Tarikh e Rasya* Lucknow, 1887 And (3) 'Letters from High Latitudes,' by the Earl of Dufferin Lucknow, 1858

RIEU, DR CHARLES—See Ilram 'Ali

ROEBURG, CAPT THOMAS—See Amman, Mir Hafiz-i-din Ahmad, Nihal Chand (Lahore)

SADAL MIRGA,—*Chandranauati* Benares, 1901, Nagari Prachantri Sibha Granth-mala No 2 [A translation of the Nasal etopakhyana made in 1803 S M was a contemporary of Lallu Lal at the College of Fort William. He wrote several Hindi works, but this appears to be the only one that has been printed It is a translation of the Sanskrit *Aasidstopakhyana*]

SAYID HUSAIN, MONSIEU,—See Ilram 'Ali;

SIBDIN,—See Sui Das

SABSHAI,—See Ratan Nath Dar, Pandit

SAUDA—See Muhammad Rafi'

SHADI LAL CHAMAN,—See Arabian Nights

SHAKESPEARE, JOHN,—See Kârim 'Ali Jawâni, Shâh 'Ali Afsoz

SHAWSI D-DIN AKHMAZ, MUNSHI—See Arabian Nights

SHARAF,—See Muhammad 'Abdu'l bâhim

SHER 'ALI AFSOZ, MIR,—*Bagh e Urdû, the Rose Garden of Hindooostan translated from Shykh Sadee's original Nursery or Persian Goolstan of Sheoraz, by Meo Sher Ulco Afsoz under the direction and superintendence of John Gilchrist Calcutta 1802 Other Editions Calcutta, 1808 , Madras 1811 , Bombay, 1846 , Delhi, 1848 , Bombay 1851 (without prefatory matter)*

SHER 'ALI AFSOZ, MIR,—*Araish-i-mahfil, being a History in the Hindooostane Language of the Hindoo Princes of Dilkîr from Joodishtur to Pithonra Compiled from the Khoolasat ul Hind [of Sujan Ray] and other Authors by Moi Sher Ulco Afsoz Calcutta 1808 , Other Editions Calcutta 1818 , Lahore, 1867 , Lucknow, 1870 The Araish-i-mahfil, printed for the use of the junior Members of Her Majesty's Indian Civil Services Third Edition revised and corrected by W Nassau Loes Calcutta, 1863*

Selections from this work will be found in Shakespeare's *Muntakhabat-i-Hindî* (1817) and in Price's *Hindoo and Hindooostane Selections* (1830) See Section III

The Araish-i-mahfil, or the Ornament of the Assembly, literally translated from the Oordoo by M H Count Allahabadi, 1871 , Second Edition, Calcutta 1882

Araish-i-Mahfil or Assemblage of Ornament (sic) Ten Sections of a Description of India, being the most interesting Portion of J Shakespeare's Muntakhabat-i-Hindî Translated from the Hindooostanes and accompanied with Notes, explanatory and grammatical, by N L Bonmohel Dublin, 1817

Quelque Lignes sur les Sciences des Indes, extraites de l'Araish-i-Mahfil, de Mir Cher Aly Afsoz, et traduites de l'Hindoustanti, par M Garçon de Tassy Journal Asiatique, IX (1826), pp 97 and ff

Quelques Lignes sur les Truits et les Fleurs de l'Hindostan, extraites de l'Araish-i-Mahfil, ou Statistique et Histoire de l'Hindostan par Mir Cher Aly-Afsoz et traduite de l'Hindoustanti, par M Garçon de Tassy Journal Asiatique XI (1827), pp 91 and ff

Histoire du Règne des Pandavas dans l'Hindoustan, traduite du Texte hindoustanti de l'Araish-i-Mahfil de Mir Cher-i-Al Afsoz Par M l'Abbe Beuronard Journal Asiatique, III, xiv, 1842, pp 71 and ff

Histoire des Rois de l'Hindoustan après les Pandavas, traduite du Texte Hindoustanti de Mir Cher-i-Al Afsoz By the same Ib, IV, iii, 1844, pp 104 and ff, 229 and ff, 351 and ff

Note.—There is another and altogether different Araish-i-Mahfil by Haider Baksh Haideri, which deals with the Story of Hatim Tai. The two works have often been confounded

SHER 'ALI AFSOZ, MIR,—See Haider Baksh (Haideri), Nihal Chand (Lahore)

SHATTRE, RAY S.,—See Ingha Aliib Khan, called Inghâ

SMALL, G—See Haider Baksh (Haideri)

SMITH, L F,—See Amman, Mir

SANTH, WILLIAM CARMICHAEL—See Muhammad Taqi, Mir

SUDAN KAVI—*Sujan charitra (an account of the works of Sujan Singh of Bharatpur), edited by Radhâkîrtîna Das, in Nâgînî Prachantri Granth mala No 3 Bunnies (printed Allahabad), 1902. [Sujan Singh, also known as Sûraj Mall, died in 1761]*

SUR DAS — *Sur sagar* Lucknow 1864 *Agia* 1876 Lucknow, 1880

Drishtikali, Lucknow, 1880 (with the commentary of Sardar called *Saiyid Salakarfi*), Benares, 1869 (with a commentary by Giridhar Goswami) Patna 1889 (with a commentary by Haris chandri)

Many editions of portions of the *Sur sagar* have appeared in India

STANAL DIS KAVIRAJA,—See Cl and Baird

TAKSHU'D DIN — *Qissa e Kamrup o Kala* *Les Aventures de Kamrup par Talcin ud din, publiées en Hindoustan*, par M. Garcin de Tassy Paris, 1839

Les Aventures de Kamrup, texte hindou stan romanisé d'après l'édition de M. Garcin de Tassy, par M. l'Abbe Bertrand Paris 1859

Vocabulaire hindoustanais français pour le Texte des Aventures de Kamrup, par MM. Garcin de Tassy et l'Abbe Bertrand Paris, 1857

Les Aventures de Kamrup, par Talcin ud din traduite de l'Hindoustanais par M. Garcin de Tassy Paris printed under the auspices of the Oriental Translation Committee of Great Britain and Ireland, 1884

TOD, COL JAMES — See Chand Borda

TOKEER LIEUT COL (GENERAL SIR) A C — See Lallu Lal

TOLEBOFT T W H — See Arabian Nights

TOTARAM SHAYAN,—See Arabian Nights

VISHNOV J — See Amman Mir, Kazim 'Ali Jawan Muhammad Taqi, Mu., Nazir Ahmad

WALI MUHAMMAD, usually known as Nazir — *Ruhiyat, or Complete Works* Lucknow, 1870, Delhi, 1877

Banjara Nama (contains 10 poems viz, *Banjara Nama* of the Story of the Grain merchant, and *Achher chhokha* or Pickled Rats) Lucknow, (?) 1860 *Banjara Nama* and *Moti Nama* Lucknow 1874 *Giri band e Na'ir* (a collection of short poems, of which the principal is the *Jogi Nama*) Agra (?) 1860 *Laili Majnum e Na'ir* (the Romance of Laili and Majnum in verse) Cawnpore, 1866 Delhi, 1873 *Muntablab e Na'ir* (selections from his poems) Cawnpore 1863 Bombay, 1880

WALIU L LAH, SHAH, usually known as Wali,—*Dictionnaire de Wali* *Les Oeuvres de Wali publiées en Hindoustani par M. Garcin de Tassy* Paris 1834 Another edition Lucknow, 1878 *Les Oeuvres de Wali* *Traduction et Notes par M. Garcin de Tassy* Paris, 1836

WARD, G E,—See Alighi Hussain and Nazir Ahmad

WILA — See Mazhar 'Ali Khan in Wila

WILLIAMS MOYIER — See Amman Mir

YOGA DHAR MISRA,—See Lallu Lal

ZAUQ — See Muhammad Ibrahim

SECTION IV — APPENDIX

Early Translations of the Scriptures

SCHULTZE, BENJ AND CALLENBERG J — The first four Chapters of Genesis in Hindostani. Translated by Schultze and published by Callenberg Halle, 1745 46 *Daniel* by the same, Halle 1748

SCHULTZE BENJ AND CALLENBERG, J — *Evangelium Luce in Lingua indostanicam translatum; a circulo plur. reverendo Beijer: Schultz eti orangelico in India U. viario, edidit D. Jo. Henr. Callenberg* Halle Saxonum 1749 The same 1758

Acta Apostolorum, in Linguaem, etc Halle Sxm, 1849

Epistol: Jacobi in Linguaem, etc Halle bax 1750

Mates Etat galilaei, in Linguaem, etc Halle Sxm 1758

Evangelium: Iohannis, in Linguaem, etc Halle Sxm 1758

Iohannus Apocalypses in Linguaem, etc Halle 1758

Nolum Testamentum, in Linguaem, etc Halle 1758

HUNTER, WILL,—*The New Testament of Jesus Christ translated into the Hindoo'stance Language by Vir a Mokham und Fitrut and other learned Authors of the College of Fort William revised and compared with the Original Greek by Will Hunter* Calcutta 1803

SERAMPORE MISSIONARIES (A.M.O.) —*The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindoo'stance Language from the Original Greek* By the Missionaries of Serampore, Serampore 1811 [This is rather Hindi]

Diarmid Poole (the whole Bible) Serampore 1811—1816 1819 5 Vols

SEMAPORI MISSIONARIES (A.M.O.) —*The Gospels* Serampore, 1822 The New Testament 1827 translated into Brij Bhasha

- SERAMPORE MISSIONARIES (ANON.),—The New Testament translated into Kamaraji Serampore, 1822.
- MARTYN, THE REV. H.—*The New Testament of Our Lord and Saviour Jesus Christ, translated into the Hindoo-stanee Language from the original Greek, by the Rev. H. Martyn, and afterwards carefully revised with the assistance of Mirza Fitrit and other learned Natives. For the British and Foreign Bible Society. Serampore, 1814.* Persian character.
- The same Nagari character. Calcutta, 1817.
- The same. Persian character. London, 1819.
- CHAMBERLAIN, J.—*The four Gospels, translated into the Hindu Language. Serampore, 1820.* Acts to I. Corinthians, 1823. All these in Nagari type. *The four Gospels in Kaithi type. Serampore, 1823.*
- THOMPSON, REV. J. T.—*The four Gospels translated into Hindi, Serampore, 1826.* Psalms, *ib*, 1836. Both in Nagari.
- BOWLEY, THE REV. WILLIAM,—*The New Testament of Our Lord and Saviour Jesus Christ, altered from Martyn's Oordoo translation into the Hindoo language by the Rev William Bowley, under the patronage of the Calcutta Auxiliary Bible Society. Calcutta, First three Gospels, 1818-19, Fourth Gospel, 1820; Acts, 1822, Entire New Testament, 1826, an edition of the four Gospels, Calcutta, 1826, in the Kaithi character.*
-

HINDOSTANI

It is sh ^r pedantry—nay a misconception of the laws which govern language as living organism to deprive speech and apt colloquialisms and even slang. In order to remain healthy and vigorous a literary language must be rooted in the soil of a copious vernacular from which it can extract and assimilate by a certain peculiarity peculiar to itself whatever nourishment it may require. It must keep in touch with life in the broadest acceptation of the word and live at certain levels observing a chronological law which must imply be accepted as one of the conditions of the problem will always express itself in dialect provincial in slang.—W ARCHER in the *Pall Mall Magazine* for October 1899

As a dialect of Western Hindi Hindostani presents itself under several forms. These may first of all be considered under two heads, viz Vernacular Hindostani and the Literary Hindostani founded thereon. Vernacular Hindostani is the language of the Upper Gangetic Doab and of Western Rohilkhand. Literary Hindostani is the polite speech of India generally, and may be taken as the vernacular of educated Musalmans throughout northern India, and of all Musalmans south of the Nerbada. Being derived from, and still having its roots in, vernacular Hindostani, it would be more logical to treat the latter first, but considerations of convenience lead us to reverse the process. Literary Hindostani is so widely known, and of such importance, that it must necessarily be taken as the standard dialect of Western Hindi. Its grammar and its various standards of literary style are fixed and present a suitable form with which to compare the different vernaculars on which it is based, or to which it is related. I therefore commence by describing Literary Hindostani.

The following is the approximate number of speakers of the two main divisions of Hindostani—the vernacular, and the literary form of speech—

Vernacular Hindostani	5 282 733
Literary Hindostani	11 350 436
 TOTAL	 16 633 169

Literary Hindostani, Urdu, and Hindi

The word Hindostan is Persian by origin, and means literally 'the country of the Hindus or Hindus'. By it Indian writers connote the country between the Punjab on the west, Bengal on the east the Himalayas on the north and the Vindhya's on the south. It includes the

The name Hindostan no Hindu nation commonly written. All the early European writers spelt it correctly ^{as} Hindostan. The word rhymes in Persian and Urdu poetry with *futus* and *butas* and the vowel of the second syllable is generally pronounced *e* until we know more generally pronounced *Hind* (which correctly be *Hindoo* and is often to be found in old Indian books) in the intention between *u* and *o* lost in Persian literature (as by accident due to a mixture of the Persian and Indian) (See *Lexicon of the Hindostani Language* p 181) and *Bojan* (ed G of *Ugaldahak* 1st ed)

کل اور سندھی - جنوبی

جنوبی - مالک بندوں

* This name refers to the grid and pepper to India, i.e. he has brought coals to Newcastle

ancient *Madhyadesa* or Middle of Sanskrit geography, but extends far beyond it to the east¹

The word Hindostani² was coined under European influence and means the language of Hindostan. It thus connotes much more than it literally signifies, for besides Hindostani three other languages Bihari, Eastern Hindi, and Rajasthani are spoken in Hindostan a tract inhabited by about ninety millions of people and as large as Germany, France and Spain combined. Even in the tract in which Western Hindi is a vernacular and of which Hindostani may be considered as the standard literary dialect it is only spoken as a general vernacular in a comparatively small area in the north western corner.

The earliest writers on India (such as Teuvi and Tiyen) called the current language of India 'Indostan'. In the early part of the eighteenth

Early names

century writers alluded in Latin to the *Lingua Indostanica*

Hindostanica, or *Hindostanica*. The earliest English writers in India called the language 'Mooris' and it appears to be Gilchrist who about 1787 first coined the word 'Hindostani' or as he spelt it 'Hindoostane'

Literary Hindostani, as distinct from vernacular Hindostani is current in various forms, as the language of polite society, and is a *lingua franca* over the whole of India proper. It is also a language

Where spoken

of literature, both poetical and prose.

As most of those who possess the power of speaking it use it as a second language, in addition to their own vernaculars, it is impossible to

Number of speakers

give more than an approximate number of the speakers amongst whom it is current. It is true that especially in the larger cities the Urdu form of Hindostani is the only vernacular of educated Muslims but no figures are available for distinguishing these from the large number of people who are bilingual. Only for the Dakhini form of Hindostani are approximately correct figures available.

The following table shows province by province, the best estimate which I can put together of the number of people who speak Literally Hindostani, in some form, or other, by preference. I exclude from it the speakers of Vernacular Hindostani who inhabit the Upper Doab and West Rohilkhand, and also all speakers of other dialects of Western Hindi such as Bundeli, Kannauji, Brij, or Bangari. The figures for Dakhini are given as a total, the details being given later on, province by province when we come to consider that form of speech more particularly. The figures for Assam, Bengal, the United Provinces, Rajputana, Central India, Ajmer Meuria and Kashmu, are estimates based on returns supplied for the Survey. The others are based on the Census figures for 1891, after making the necessary adjustments.

In Bombay, I have taken the Hindostani of Gujarat and Sindh as Literally Hindostani, and that of the rest of the presidency as Dakhini.

¹ The eastern limit of the *Mallayastra* was at that of the Allai and

² Eng. Edn. : 1779. I listed a *Dictionnaire of the Hindostani*. In a note to follow particulars on this subject see the Bibliography ante.

Table showing the estimated number of speakers of Literary Hindostani in the various Provinces of India

Province	Total estimated number of speakers
Assam	32 290
Bengal	1 823 372
Bihar	4 000
Bombay—	
Gujarat	101 191
Sindh	18 000
	119 200
Burma	83 691 ¹
Central Provinces	50 256
Punjab	1 329 601
United Provinces	980 291
Baroda	11 026
Mysore	25 534
Rajputana Central India and Ajmere Marwar	320 000
Kashmir	800
Add figures for Dakhni	3 654 172
TOTAL	11 350 436

As already stated Literary Hindostani is based on the vernacular Hindostani spoken in the Upper Doab and in Western Rohilkhand. It grew up as a *lingua franca* in the polyglot bazaar attached to the Delhi court and was carried everywhere in India by the lieutenants of the Mughul Empire. Since then its seat has been secure. It has been adopted as the language which every follower of Islam (the religion of the Emperors) speaks if he can, and its simple grammar and enormous vocabulary have rendered it able to fill the need which has always been felt in such a polyglot tract as India for a *lingua franca*. It has also received in at least two of its forms considerable literary cultivation.

It has several recognised varieties amongst which may be mentioned Urdu Rekhi, Dakhni and Hindi. Urdu is that form of Hindostani which is written in the Persian character, and which makes

¹ Most of these are probably speakers of Dakhni but no cert's or informants are available.

* It will be noted that this account of Hindostani and its origin differs widely from that which has been given in the thereto by most authors (including the present writer) which was based on Mr Amman's preface to the *Bagh o Bahar*. According to him Urdu was a mongrel mixture of the languages of the various tribes who flocked to the Delhi bazaar. The explanation given above was first put forward by Sir Charles Lyall in the year 1880 and the Englishman Surveyor has shown the entire correctness of his view. Hindostani is simply the vernacular of the Upper Doab and Western Rohilkhand on which a common form of literary polish has been bestowed and from which a few rustics down have been excluded.

a free use of Persian (including Arabic) words in its vocabulary. The name is said to be derived from the *Udu e mu alla* or royal military bazaar outside the Delhi palace. It is spoken chiefly in the towns of Western Hindostan by Musalmans and by Hindus who have fallen under the influence of Persian culture. Persian vocabularies are it is true, employed in every form of Hindostani. Such have been admitted to full citizenship even in the rustic dialects or in the elegant Hindi of modern writers like Harishchandri of Benares. To object to their use would be affected purism just as would be the avoidance of the use of all words of Latin derivation in English. But in what is known as High Urdu the use of Persian words is carried to almost incredible extremes. In writings of this class we find whole sentences in which the only Indian thing is the grammar, and with nothing but Persian words from beginning to end. It is curious, however, that this extreme Persianisation of Hindostani is not as Sir Charles Lyall rightly points out, the work of conquerors ignorant of the tongue of the people. On the contrary, the Urdu language took its rise in the efforts of the ever pliable Hindu to assimilate the language of his rulers. Its authors were Kayasths and Khatris employed in the administration and acquainted with Persian, not Persians or Persianised Turks, who for many centuries used only their own language for literary purposes.¹ To these is due the idea of employing the Persian character for their vernacular speech, and the consequent preference for words to which that character is native. 'Persian is now no foreign idiom in India and though its excessive use is repugnant to good taste, it would be a foolish purism and a political mistake to attempt (as some have attempted) to eliminate it from the Hindu literature of the day.' I have made this quotation from Sir Charles Lyall's work in order to show what an accomplished scholar has to say on one side of a much debated question. That the general principle which he has enunciated is the correct one I think no one will dispute. Once a word has become domesticated in Hindostani no one has any right to object to its use whatever its origin may be, and opinions will only differ as to what words have received the right of citizenship and what have not. This after all, is a question of style, and in Hindostani, as in English, there are styles and styles. For myself, I far prefer the Hindostani from which words whose citizenship is in any way doubtful are excluded, but that I freely admit, is a matter of taste.

Rekhta (*i.e.* 'scattered' or 'crumpled') is the form which Urdu takes when used for poetry. The name is derived from the manner in which Persian words are 'scattered' through it. When poems are written in the special dialect used by women, which has a vocabulary of its own, it is known as **Rekhti**.

Dakhni² is the form of Hindostani used by Musalmans in the Deccan. Like Urdu it is written in the Persian character, but is much more free from Persianisation. It uses grammatical forms (such as

¹ English is being introduced into Bengal in the same way by English known Babus. When these gentlemen talk among themselves as in Bengal sometimes a very second word is English. Once in Monghyr I overheard one Babu say to another in a slightly confidential manner *ya jaati hain*. A native doctor said to me about a dog *hain* *ki* *wound*. *Kita ka* *ka* *ba* *bal* *ant* *se pila* and Mr. Grahame Barley has heard of a *Punjab* *dog* *not* *say* to another *cont* *nebul* *excavat* *na karo*.

² It is hardly necessary to point out that much of the preceding account of Urdu is based on Sir Charles Lyall's *Sketch of the Hindoo-Urdu Language*.

³ Dakhni is separately described on pp. 58 and ff.

(*mera lo for mujh lo*) which are common in rustic parts of Northern India but which are not found in the literary dialect and in the Southern Deccan it does not use the agent case with *ne* before transitive verbs in the past tense which is a characteristic feature of all the dialects of Western Hindostan.

The word 'Hindi' is used in several different meanings. It is a Persian not an Indian word and properly signifies a native of India as distinguished from a Hindu or non Muslim Indian.

Hindi Thus Amur Khusrav says 'whatever live Hindu fell into the King's hands was pounded to death under the feet of elephants'. The Musalmans who were Hindus had their lives spared. In this sense (and in this way it is still used by natives) Bengali and Marathi are as much Hindi as the language of the Doab. On the other hand Europeans use the word in two mutually contradictory senses : sometimes to indicate the Sanskritised or at least the non Persianised form of Hindostani which is employed as a literary form of speech by Hindus and which is usually written in the Nagari character and sometimes loosely to indicate all the rural dialects spoken between Bengal proper and the Punjab. In the present pages I use it only in the former sense. This Hindi therefore or as it is sometimes called High Hindi is the prose literary language of those Hindus of Upper India who do not employ Urdu. It is of modern origin having been introduced under English influence at the commencement of the last century. Up till then when a Hindu wrote prose and did not use Urdu he wrote in his own local dialect Awadhi, Bundeli, Baj, Bhakri or what not. Lallu Lal under the inspiration of Dr Gilchrist changed all this by writing the well known *Prem Sagu*, a work which was so far as the prose portions went practically written in Urdu, with Indo-Aryan words substituted wherever a writer in that form of speech would use Persian ones. It was thus an automatic revision to the actual vernacular of the Upper Doab. The course of this novel experiment was successful from the start. The subject of the first book written in it attracted the attention of all good Hindus and the author's style musical and rhythmical as the Arabic *sag* pleased them all. Then the language fulfilled a want. It gave a *lingua franca* to the Hindus. It enabled men of widely different provinces to converse with each other without having recourse to the (to them) unclear words of the Musalmans. It was easily intelligible everywhere for its grammar was that of the language which every Hindu had to use in his business relations with Government officials and its vocabulary was the common property of all the Sanskritic languages of Northern India. Moreover very little prose excepting commentaries and the like had been written in any modern Indian vernacular before. Literature had almost entirely confined itself to verse. Hence the language of the *Prem Sagu* became naturally enough the standard of Hindu prose all over Hindostan from Bengal to the Punjab and has held its place as such to the present day. Now a day no Hindu of Upper India dreams of writing in any language but Hindi or Urdu when he is writing prose, but when he takes to verse he at once adopts one of the old national dialects such as the Awadhi of Tulsidas or the Baj, Bhakri of the blind bard of Ajmer. Only of very late years have attempts been made to write poems in Hindi with in the opinion of the present writer but moderate success. Since Lallu Lal's time Hindi has developed for itself certain rules of style which differentiate it from Urdu the principal ones relating to the order of words which is much less free than in that form of Hindostani. It has also of late

years fallen under the fatal spell of Sanskrit and is showing signs of becoming in the hands of Pandits and under the encouragement of some European writers who have learned Hindi through Sanskrit is debased as literary Bengali without the same excuse. Hindi has so copious a vocabulary of its own a vocabulary rooted in the very beings of the sturdy peasants upon whose language it is based that nine tenths of the Sanskrit words which one meets in most modern Hindi books are useless and unintelligible excrescences. The employment of Sanskrit words is supposed to add dignity to the style. One might as well say that a graceful gull of eighteen gained in dignity by misquarding in the subbelows of her great grandmother. Some enlightened native scholars are struggling hard without displaying an infected purism against this too easily acquired infection, and we may hope that their efforts will meet with the encouragement which they deserve.

We may now define the three main varieties of Hindostani as follows—Hindostani

Definition of Hindostani is primarily the language of the Upper Gangetic Doab and is also the *lingua franca* of India capable of being written

in both Persian and Devanagari character and without purism resorting like the excessive use of either Persian or Sanskrit words when employed for literature. The name Urdu can then be confined to that special variety of Hindostani in which Persian words are of frequent occurrence and which hence can only be written in the Persian character and similarly Hindi can be confined to the form of Hindostani in which Sanskrit words abound and which hence can only be written in the Devanagari character. These are the definitions which were proposed by the late Mr. Glaise and they have the advantage of being intelligible while at the same time they do not overlap. Hitherto all the three words have been very loosely employed. Finally I use Eastern Hindi to connote the group of intermediate dialects of which Awadhi is the chief and 'Western Hindi' to connote the group of dialects of which Brij Bihari and Hindostani (in its different phases) are the best known.

As a literary language the earliest specimens of Hindostani are in Urdu or rather Rekhta for they were poetical works. Its cultivation began Literature in the Deccan at the end of the 16th century and it received

a definite standard of form a hundred years later principally at the hand of Wali of Aurangabad commonly called the Father of Rekhta. The example of Wali was quickly followed at Delhi where a school of poets took its rise of which the most brilliant members were Saadu (d. 1780, the author of the famous satires) and Mu. Iqqi (d. 1810). Another school (almost equally celebrated) arose in Lucknow during the troubled time at Delhi in the middle of the 18th century. The great difference between the poetry of Urdu and that written in the various dialects of Eastern or Western Hindi lies in the system of prosody. In the former the prosody is that of the Persian language while in the latter it is the along the indigenous system of India. Moreover the former is entirely based on Persian models of composition, which are quite different from the older works from which the native literature took its origin. Urdu poetry came into existence as a literary medium at the beginning of the last century in Calcutta. Like Hindi prose it was due to English influence and to the need of text books in both forms of Hindostani for the College of Fort William. The Bughio Bahar of Mir Ammar

and the Khuad Afroz of Hafiz ud din Ahmad are familiar examples of the early era of these works in Urdu, as the already mentioned Tiem Sagar written by Lillu Lal is an example of those in Hindi. Since then both Urdu and Hindi prose have had a prosperous course, and it is unnecessary to dwell upon the copious literature which has poured from the press during the past century. The late Sri Syyid Ahmad Bahadur is probably the most eminent among deceased writers of Urdu prose, while in Hindi the late Harishchandra of Benares by universal consent holds the first place. Hindi, of course, has no poetical literature. Urdu poetry continues to flourish.

Urdu and Hindi as representing each one of the two great religious systems of India have their headquarters wide apart. Two rival cities claim to be the true headquarters of Urdu *viz.* Delhi and Lucknow.

Headquarters of Urdu and Hindi

The styles of the writers of these two cities and of their respective followers, show considerable points of difference. Putting a few matters of idiom, such as the use of the Infinitive as a Gerundive or of certain verbs as transitive or intransitive, to one side the main point of difference is that Lucknow Urdu is much more Persianised than the Urdu of Delhi. Lucknow writers delight in concocting sentences which, except for an auxiliary verb at the end are throughout Persian in construction and vocabulary. Delhi Urdu, on the other hand is more genuinely Indian. Writers are not afraid to employ a word because it is of home growth. This avoidance of pedantry had been strongly advocated by the new school of Delhi writers which has come to the front in the last twenty years of the nineteenth century and of whom, Nazir Ahmad, the author of several excellent novels is the most illustrious example. The Urdu of his earlier works is remarkably clear and simple, and his writings exhibit both sturdy common sense and a fine appreciation of humour. Other authors of this school who may be mentioned are Hali, Muhammad Husain Azad (said by some to compose the purest Urdu prose that ever was written), Ratan Nath Sarshai, and 'Abdu'l Hahm Sharar. All these writers, whether in prose or verse, are apostles of naturalness as opposed to the artificial thought and diction of the Lucknow school.

Hindi also has two schools of writers—that of Agra, and that of Benares. The Hindi prose of Benares is as artificial as literary Bengali. It stands as a literary parallel to Lucknow Urdu, in avoiding the use of simple language as much as possible and in confining its vocabulary almost entirely to words borrowed directly from Sanskrit. Native Indian words are eschewed as strictly as those of Persian origin. The school of Agra, on the other hand is not only much more free from Sanskritisms, but admits with comparative liberality foreign words which have achieved citizenship in the general vocabulary of India.

In connexion with this, it may here again be mentioned that Literary Hindostani is not only founded on a vernacular dialect of Western Hindi but is still in living connexion with it. Different writers have not hesitated to employ in their works idioms borrowed from their own vernaculars, and many of these have won their way into what is the standard form of speech. Hence the literary Hindostani of the time of Gilchrist is very different from that employed at the present day. Idioms have fallen into disuse, and new idioms have been introduced, so that works like the *Teta Kahani* or the *Bagh o Bahar* are very

unsafe guides as to what is elegant modern Urdu. Many European writers have fought against this change and have not hesitated to condemn new idioms as ungrammatical or as solecisms. They forget that the works which they consider to be classics were really first attempts at writing Hindostani prose and that a hundred years of practice with an inexhaustible well of ready native idiom at hand from which to draw it will has greatly improved a form of speech originally possessed of great capabilities. Mr. Phillips was I believe the first to trial this too conservative method of teaching a language—not as it is but as the teacher thinks it ought to be. He rightly insisted that grammar written by Europeans however scholarly cannot be considered as the ultimate court of appeal. The *ius et norma loquendi* of the best writers of the time is the only criterion. The language cannot be made to fit the grammar but the grammar must be made to fit the language. It is a false pism which condemns the use of an apt expression because although born of the soil it has not been used by former writers.

The particular alphabet in which Hindostani is written is usually a matter of religion. Muslims commonly employ the Persian alphabet

Written character

with a few additional signs and most Hindus the Devanagari

or the Kavithi. Simple Hindostani which is neither highly Persianised nor highly Sanscritised can be and often is written in both alphabets. It is quite common to find a book which appeals to a large circle of readers issued in two editions one in the Persian character for Muslims and one in the Devanagari character for Hindus. In this respect it should be noted that many educated Hindus and especially Kayasthas are equally familiar with both alphabets.

When Hindostani is highly Persianised and takes the form of Urdu the words no often so foreign in sound that they cannot be conveniently represented in the Devanagari character. Hence Urdu is always written in the Persian character. Similarly highly Sanscritised Hindi does not lend itself to the Persian character and always appears in Devanagari. Amongst fanatics who ought to know better but do not wish to do so this question of characters has unfortunately become a sort of religious shibboleth. True Hindostani can be written with ease in either character and Muslims find it easiest to read it in the Persian and most Hindus in the Devanagari. But owing to the fact that the extreme varieties of Hindu tam on each side can only each be written in one character the fanatics have confused alphabet with language. They say, because a thing is written in Devanagari therefore it is Hindi the language of Hindus and because a thing is written in the Persian character therefore it is Urdu the language of Muslims. Nothing could be further from the truth. The written character does not make a language. If it did when we write Hindostani in English characters we should have to say it was the English language and not Hindostani, but not even

An example of this sort is from How are I like I wet it & of an old of an to me I am a & all grammar and in excess litter & in type & tan also else condemned as wrong. It is simply the very common vernacular for which is called Urdu. In letter long as the long is less than half under the influence of a few analogies all examples of the letters & of the dot instead of the dot or the dot instead of the dot. All grammar is except Mr. Phillips tried to explain it is an object of his I always like to say that of flag he is as Mr. Phillips pointed out a bit up to a bit pl

² Comparison of W. Archer's of Lattimore's of the same o

our fanatics would go so far as that although that is where then arguments would logically lead them It is necessary to mention this because the policy regarding the alphabets which are officially recognised by some of the Indian Governments has been much misrepresented When orders were issued enjoining or permitting in certain cases the use of the Devanagari characters for official documents a cry was raised, which misled many well meaning Muhammadans that the Hindi language was being introduced into our courts Government was quite aware that Sanskritised Hindi was just as unintelligible to the masses as Persianised Urdu and took no steps towards introducing either All that it directed was that without changing the language, official documents should be written in characters which would be most decipherable to those who had to read them¹

It is unnecessary to describe the Devanagari and Kuthi alphabets A full account of them will be found on pp 7 and ff of Vol V, Pt II of this Survey Nor is it required to describe the Persian Alphabet The student will find all that he needs on this point in any Hindostani grammar Suffice it to say that the signs employed for sounds peculiar to Indian languages, and not found in Persian *ne* *ce* *te*, *eu* *th* *ch* *dh*, *o* and *u* *h* Instead of the four dots written over each of these letters we often find a small toe Thus *ને*, *ચે*, *તે*, *એ*, *થે*, *દે*

Hindostani is so well known a language that it would be waste of space to give more than the merest sketch of its grammar I shall, however, deal at some length with what we know to Indian grammars is the *prayogas* or 'constructions' of a verb with its subject and its object

Hindostani like every Aryan language of India is derived from an ancient Indian dialect not unlike the old Sanskrit which we meet in the The Prayogas and the origin Vedic hymns This ancient dialect became changed in the course of centuries and we have specimens of it in various stages from about 250 B C down to, say 1000 A D The modern vernacular may be said to have become established on then present basis at about the latter date

We may take Sanskrit grammar as illustrating in its main features the grammar of the ancient Indian dialect from which Hindostani is sprung When we examine this grammar we find that the verb is supplied with a very complete and somewhat complicated array of tenses The present and one form of the future tense were fairly simple They have survived in an abridged form, down to the present day, although the representative of the future is now days excluded from literary Hindostani With the past tenses it was different Besides an Imperfect the ancient Indian dialect had three tenses which expressed past time a perfect and two aorists It had also a past parti-

The average native makes a busness of deciphering any written document He has first to read *t*—that is the first stage—and then he has to grasp its meaning—that is the second and subsequent stage The two stages are with the uneducated a slow concertation This is illustrated by the oft repeated phrase when I had read and understood such and such a communication "Then I file the word for reading a letter to oneself's not *parakha* but *pari lese* to read and take It is also added that in some parts of India the local character is employed for writing Urdu For instance the Mu almans of

ciple, which was always intransitive that is to say, in the case of transitive verbs it took a passive meaning. Thus, the past participle of the intransitive verb 'to go' was 'gone,' but that of the transitive verb 'kill,' was not 'having killed' but was, passively, 'killed.' In the old Indian dialect, as in Sanskrit, this past participle was often used as a past tense, without employing any auxiliary verb. When its speakers wished to say 'he went,' they often said 'he gone,' and when they wished to say 'I killed him,' they often said 'he killed by me,' in which it will be seen that the participle still retains its passive sense. But there is another way of using the past participle of a neuter verb,—² i.e., impersonally. When a speaker of the old Indian dialect wished to say 'he went,' he as often as not (instead of saying 'he gone') said 'it (is) gone by him.'

Now the true past tenses of the ancient Indian dialect had a very complicated conjugation. There were two ways of forming the perfect, and regarding the more commonly used form, even Sanskrit grammarians were not agreed as to its rules. The two accents were still more difficult to conjugate correctly. The formation of the past participle is on the other hand simple enough. As the language developed from the ancient Indian dialect it, according to a well-known law, proceeded along the line of least resistance, and gradually abandoned the whole complicated array of past tenses and adhered solely to the employment of the past participle to express the idea connoted by a past tense. In doing so it retained all the methods of employing the past participle which existed in the old Indian vernacular, and also extended them by adding one of its own. When Hindostani, therefore, wishes to express the idea of 'he went,' it says either,—

1 (Actively), 'he gone,' *woh chala* (Sanskrit, *sa chalitah*)

or

2 (Impersonally) 'by him it (is) gone,' *us-ne chala*³
(Sanskrit, *tena chalitam*)

Similarly, if it wishes to express the idea of 'I killed him,' it says either,—

3 (Passively) 'by me he ("as) killed,' *mai ne woh mā'a*⁴
(Sanskrit, *maya sa mātah*)

or

4 (Impersonally) 'by me with reference to him it was killed (or killing was done),' *mai ne us-ko mā'a* (The Sanskrit would be *maya tasya-krite mātām*, but the impersonal construction with transitive verbs was not employed in Sanskrit)

The fourth is apparently a development of the modern vernacular, based on the analogy of the second—at least there is no evidence that it existed in the ancient Indian vernacular from which Hindostani is descended.

We thus see that there are three methods of employment of the past participle to express the past tense. Of these, one, the active one, is confined in Hindostani to intransitive verbs, one, the passive one, is confined to transitive verbs, and one, the impersonal one, is employed with both intransitive and transitive verbs, although literary Hindostani prohibits its employment with the former.

¹ It will be remembered that intransitive verbs in Latin can also be similarly employed in two ways. For 'I play,' we may say either actively *It lo* I play or impersonally *Inditus a me it is played by me*.

² This second impersonal form of a neuter verb is excluded from literary Hindostani; but it occurs in vernacular dialects.

³ I do not pretend that this particular sentence is idiomatic Hindostani; but it illustrates what I want to say and the construction would, in certain circumstances, be correct.

These three constructions (or *prayogas*) are named as follows by Indian grammarians—

- (1) The active construction is called the *Kar tan* *prayoga*
 (2) The passive *Kar man* "
 (3) The impersonal *Bhare* "

(3) The impersonal One word more. The past participle is an adjective and is therefore liable to change for gender.

In the Active construction it naturally agrees with the subject we say *māi d chala*, but if a woman is gone we say *awat clāl*. If a man is gone,

In the Passive construction the participle must agree in gender with what would be, in English the object. For instance the phrase 'the woman struck a horse' must be expressed passively by *by the woman a horse (was) struck*, in which it is evident that the participle *struck* must agree with 'horse' and not with the *woman* — thus *an at ne gho:ra māta*. But 'the woman struck a man' would be '*an at ne glo:ti māta*', in which *māta*, struck, is put in the feminine to agree with 'man'.

In the impersonal construction the participle should properly speaking be in the neuter but that distinction of gender no longer exists in literary Hindostani the masculine being at the present day always substituted for it. Hence the participle is always in the masculine. Thus 'the woman struck the horse' is 'by the woman with reference to the horse it was struck (or striking was done), 'ausat ne ghore lo maha' and 'the woman struck the mare' is by the woman with reference to the mare striking was done' 'ausat ne ghorlo maha'

It is of great importance that this system of construction should be thoroughly mastered. Otherwise it will not be easy to understand the interlinear translations of the specimens which follow in which all three constructions are literally translated whenever they occur.

There is no difference of importance between the declensions and conjugations used in Urdu and Hindi respectively; Urdu often borrows compared Persian constructions, such as the *rafat* but these are borrowings and nothing more. Besides the difference of vocabulary there is however, an important point of difference in the idiom of the two forms of Hindostani. This consists in the order of words. In Hindi prose which follows the almost universal rule of all Indo Aryan dialects the order of words is fixed, and can only be altered for the sake of emphasis. Except when the order is deliberately changed to lay stress on any particular word it is invariably,—first the introductory words of the sentence such as conjunctions and the like, next the subject, next the indirect object with its appurtenances, then the direct object with its appurtenances and last of all the verb. Adjectives and genitives precede the words they qualify. For instance the sentence which in English would run,—‘I give John’s good book to you’ would run in Hindi prose,—‘I you to John a good book give’. In Urdu on the contrary the influence of Persian and of Semitic languages has greatly relaxed this rule. The Persian rule of order, or even the Semitic one (in which the verb precedes the subject) is often followed and, especially the verb is frequently moved from the end to the middle of the sentence. So important is this point of the order of words in a sentence that Hindi scholars make it a test as to whether the language of a book is Hindi or Urdu and in one notable case—the

Kahānī khēkh Hindī-mē, a work written by Inshā (see p. 35) in the last century—a book which does not contain a single Persian word from cover to cover is classed as Urdū because the writer ordered his sentences in the Persian fashion. He was a Musalmān, and could not release himself from the habit of using idioms which had been taught him by Maulavis in his school-days.

Hindostāni Vocabulary. The Vocabulary of Hindostāni falls under four heads, viz. :—

- (1) pure Hindostāni words;
- (2) words borrowed from Sanskrit;
- (3) words borrowed from Persian (including Arabic); and
- (4) words borrowed from other sources.

The last group may be dismissed without notice, such words exist in every language. As regards the Persian (and Arabic) borrowings, they do not come from the old Eranian language of pre-Musalmān times (though that has also contributed a small quota), but from the Arabicised

Perso-Arabic element.

Persian of the Mughul conquerors. Thus, through Persian, the Indo-Aryan vernaculars have also received an important contribution of Arabic, and even some few Turki, words. The influence of the Musalmān religion has opened another door for the entry of Arabic, and a few words have also been imported on the west coast from Arab traders. In the main, however, the Arabic element in all the Indian vernaculars, whether Aryan or not, came in with Persian, and as a part of that language. The pronunciation of the Persian words so imported is that of the Mughul times, and not the effeminate articulation of the land of the Lion and the Sun at the present day. The extent to which Persian has been assimilated varies greatly according to locality and to the religion of the speakers. Everywhere there are some few Persian words which have achieved full citizenship and are used by the most ignorant rustic, and we find every variation between this and the Urdū of a highly educated Muhammadan writer of Lucknow, who uses scarcely a single Indo-Aryan word except the verb at the end of his sentence. In all circumstances, however, it is the vocabulary and but rarely the syntax which is affected. Only in the Urdū of the Musalmāns do we find the Persian order of words in a sentence. There has been no other introduction of Persian construction, nor are the Arabic words inflected (except by purists) according to their own rules, but they have to conform to the grammatical system of their host.

The words borrowed from Sanskrit take two forms, according to whether they are lifted straight out of the Sanskrit dictionary, spelling

Tatsamas.

and all, or whether they are more or less mispronounced,

and spelt according to the mispronunciation. Words of both classes are named *Tat-samas* or 'the same as "that" (i.e., Sanskrit)', and European scholars have named the corrupted *Tatsamas* of the second class semi-*Tatsamas*. This borrowing has been going on for centuries, but has been carried to excess during the last hundred years.

The pure Hindostāni words form the backbone of the language. They are derived from the ancient Indian dialect which I have already

Tadkharat.

mentioned as akin to classical Sanskrit. This ancient

language passed through various stages and ultimately became Hindostāni, just as Latin passed through various stages and became Italian, French, etc. After the ancient Indian dialect had lost its pristine form, and before it finally became Hindostāni, it passed

though what is known is the Pāṇikrit stage. If we borrow the terms of blood relation shape we may say that the ancient Indian dialect and classical Sanskrit were brothers that Pāṇikrit was the son of the ancient Indian dialect and the nephew of Sanskrit, and that Hindostani is the grandson of the ancient Indian dialect and the grand-nephew of Sanskrit. Words borrowed by Hindostani direct from Sanskrit are therefore grand uncles of the genuine Hindostani words descended through Pāṇikrit from the ancient Indian dialect although we often meet them side by side in the same sentence. Nay we sometimes find a grand uncle and his own grand nephew on the same page! These genuine Hindostani words are called by native scholars *tadbhavas* or *Hīving* that (i.e. Sanskrit or rather its brother the ancient Indian dialect) for their origin. We thus find that the Indian element of the vocabulary of Hindostani is made up of *tadbhavas* with a mixture varying in amount of *tatsamas*.

To take examples the modern vernacular word *ayya* a command is a Tatsam or loan word borrowed direct from classical Sanskrit. Its semi-Tatsam form which we meet in some languages is *agya* and one of its Tadbhava forms is the Hindi *an* derived immediately from the Pāṇikrit *a*. So also *rāja* a king is a Tatsam but *ra* or *rao* is a Tadbhava. Of course complete triplets or pairs of every word are not in use. The quantity only a Tatsam or a Tadbhava occurs by itself. Sometimes we even find the Tatsam and the Tadbhava forms of a word both in use but each with a different meaning. Thus there is a classical Sanskrit word *vamśa* which means both family and bamboo and connected with it we find in Hindi the semi-Tatsam *lāns* meaning family and the Tadbhava *bās* meaning a bamboo.

We thus see that for many hundred years classical Sanskrit has been exercising, and is still exercising a potent influence on the vocabularies of Hindostani. It is only upon the vocabulary that its influence has been directly felt. The grammar shows little (if any) traces of it. This has continued steadily in the course of its development since the earliest times. The influence of Sanskrit may have retarded this development and probably did so in some cases but it never stopped it and not one single Sanskrit grammatical form has been added to the living grammar of Hindostani in the way that Sanskrit words have been added to its vocabulary. Nay more all these borrowed Tatamas are treated by Hindostani exactly as other borrowed foreign words are treated and very rarely change their forms in the processes of grammatical accidence. For instance *glo* a house has an oblique form *glore* because it is a Tadbhava but *raja*, a king never changes in the oblique cases because and only because it is a Tatsam. Now in all the noble Indo Aryan vernaculars the verb must change its form in the processes of conjugation while nouns are not necessarily changed in the course of declension. Hence Tatsams are as a rule never treated as verbs. If it is found necessary to do so it must be done with the help of another Tadbhava verb. For instance the word *dāsēn* seeing is a Tatsam and if we wish to use it in the phrase he sees

In Bengal in the state of affairs exactly similar I have seen in the market or part of a novel the *tatsam* a word *dāsēla* and in the very next line in which one of the characters uses colloquial language the corresponding *tadbhava* *dāsē* a match.

Tatmas and Tadbhavas or also in English *loanwords*. The lapsus in lapsus calam is a Tatsam and meaning of the hangman part of a garment "mildly" fragile and redemption are as in Tatmas while final and

we cannot say *darsme* but must employ the periphrasis *darska ka* he does seeing On the other hand in all the modern vernaculars nouns need not be declined synthetically Borrowed nouns can always be declined analytically Hence *Tatsama* nouns (which are necessarily declined analytically) are common and in the highly literary styles of all the vernaculars very common Thus although there are sporadic exceptions to the broad rule it may be laid down as a universal law that Indo Aryan vernacular nouns may be either *Tatsamas* (including semi *Tatsamas*) or *lambhas* but that Indo Aryan vernacular verbs *must* be *lambhas*

During the last century the introduction of printing and the spread of education

Ev results of excess we employ
ment of Tatsamas has in the case of some modern Indo Aryan languages introduced a fashion of using *Tatsamas* in comparison with which the wildest Johnsonese may almost be considered to be a specimen of pure Saxon English It has been proved for instance by actual counting that in a modern Bengali work 88 per cent of the words used were pure Sanskrit every one of which was unnecessary and could have been represented by a vocable of true home growth In such cases the result has been most lamentable The vernacular has been split into two sections—the tongue which is understood of the people and the literary dialect known only through the press and not intelligible to those who do not know Sanskrit Literature has thus been divorced from the great mass of the population and to the literary classes this is a matter of small moment for this people who knoweth not the law the censed'

Although Bengali displays the greatest weakness in this respect and has lost all power of ever developing a vigorous literature racy of the soil until some great genius rises and sweeps away the enchantment under which it labours other Indian vernaculars especially Hindi show signs of falling under the same malignant spell The centre of Hindi literature is naturally Benares and Benares is in the hands of the Sanskritists There is no necessity as may have existed in the case of Bengali for Hindi to have recourse to the classical tongue In themselves without any extraneous help whatever the dialects from which it is sprung are and for five hundred years have been capable of expressing with crystal clearness any idea which the mind of man can conceive It has an enormous native vocabulary and a complete apparatus for the expression of abstract terms Its old literature contains some of the highest flights of poetry and some of the most eloquent expressions of religious devotion which have found their birth in Asia Treatises on philosophy and on rhetoric are found in it in which the subject is handled with all the subtlety of the great Sanskrit writers and this with hardly the use of a Sanskrit word Yet in spite of Hindi possessing such a vocabulary and a power of expression scarcely inferior to that of English it has become the fashion of late years to write books not to be read by the millions of Upper India but to display the author's learning to a comparatively small circle of Sanskrit knowing scholars Unfortunately the most powerful English influence has during this period been on the side of the Sanskritists This Sanskritised Hindi has been largely used by missionaries, and the translations of the Bible have been made into it The few native writers who

The newly appointed master to a Scotch public school made a round of visits to his people
man the new moon etc said an enthusiastic wife Ay here is that etc met the band
o the half o the words he uses —*St James's Gazette*

Has a fine elevated
Le d nra lea the me nng

have stood up for the use of Hindi undefiled have had small success in the face of so potent an example of misguided efforts. Arguments may be brought forward in favour of using classical Sanskrit words for expressing technical terms in science and art and I am willing to admit their truth. I am not one of those who (to quote a well known example) prefer 'the unthought-of-excellencies of stuff' to 'the impenetrability of matter' but there the borrowing from the parent language should stop. There is still time to save Hindi from the fate of Bengali if only a lead is taken by writers of acknowledged repute and much can be done in this direction by the use of a wise discretion on the part of the educational authorities of the provinces immediately concerned.

Very similar remarks apply *mutatis mutandis* to the form of Urdu which is over-laden with Persian words. The Hindostani of Muslims

Even results of excessive Persianization
will always differ in its vocabulary from that of Hindus but this is no reason for overloading a naturally facile and elegant form of speech with hundreds of exotic expressions which are unintelligible to nine tenths of the author's co-religionists. Urdu can be simple and Urdu can be pedantic. The simple belongs to India the pedantic is an imitation of the language of a foreign country. There should be no hesitation in the choice made by a patriotic Indian Muslim.

After the foregoing general remarks it will suffice to give the annexed brief summary of the main heads of Hindostani grammar. It will be remarked that in Urdu the so called imperfect, which has been carefully recorded in all the vernacular specimens in the Devanagari character is omitted. This is the usual method of writing Urdu. For instance the word meaning 'to see' would be **देखना** *dekhna* in Hindi, but **لکھنا** *lakhna* in Urdu. Thus principle is followed in all the specimens of literary Hindostani. The imperfect letter is also omitted in the skeleton grammar.

HINDOSTANI SKELETON GRAMMAR.

I—NOUNS

(a) Masculine		(b) Feminine		Postpositions—		Adjectives—	
(1) <i>Taddhaeas in a—</i>		(1) In s		Direct	Nom —	(1) <i>Masc a</i> <i>Taddhaeas in a</i>	
Sing	Plur	Sing	Plur	Ace (1)	—	<i>Masc a</i> (<i>Obl Sing</i> and <i>Plur</i> <i>ə</i>).	
Nom	<i>a</i>	Nom	<i>ə</i>	Ace (2)	<i>ə</i>	Fem s	
Obl	<i>ə</i>	Obl	<i>ə</i>	Agent	<i>ə</i>	(2) Others do not change	
<i>Taddhaeas in a</i> which are nouns of relationship, and a few others do not change except in the oblique plural. Thus <i>chaeka</i> , an uncle, <i>lala</i> , a master. In short they follow No 2		(2) Others—		Oblique	Dat <i>ə</i> , <i>ə</i> , <i>ə</i> , <i>ə</i>		
(3) Others—		Sing	Plur	Obl	<i>ə</i>		
Nom	—	Nom	<i>ə</i>	Gen	<i>ə</i> , <i>ə</i> , <i>ə</i>		
Obl	<i>ə</i>	Obl	<i>ə</i>	Loc	<i>ə</i> , <i>ə</i> , <i>ə</i>		

II—PRONOUNS

(a) Personal		(b) Demonstrative		(c) Relative		(d) Cessitative		(e) Interrogative		(f) Indefinite		
		1st	2nd	This	That	Who	That	Masc	Fem	Neut	Any one	Anything
Dur	Sing	<i>mət</i>	<i>tə</i>	<i>yək, yək, yək</i>	<i>wək, wək, wək, jə</i>	<i>ə</i>	<i>ə</i>	<i>laun</i>	<i>lyt</i>	<i>lət</i>	<i>lətə</i>	
	Plur	<i>ham</i>	<i>tum</i>	<i>yək, yək, yək</i>	<i>wək, wək, wək</i>	<i>jə</i>	<i>ə</i>	<i>laun</i>	—	—	—	
Obl	Sing	<i>məph</i>	<i>tukh</i>	<i>ə</i>	<i>ə</i>	<i>jə</i>	<i>ə</i>	<i>lət</i>	<i>lətə</i>	<i>lət</i>	—	
	Plur	<i>ham</i>	<i>tum</i>	<i>ə</i>	<i>ə</i>	<i>jən</i>	<i>ə</i>	<i>lət</i>	—	—	—	

III—VERBS

(A) Regular, Transitive and Intransitive

Infinitive	Root + <i>s</i>
Verbal noun	+ <i>-a</i> (obl. <i>a</i>)
Pret Part Act	+ <i>ta</i>
Pret Part Pass	+ <i>s</i>
Pot Part Pass	+ <i>sa</i>
Conjunctive Part	+ <i>ka</i> <i>Kar</i> or <i>karid</i>
No m of Agenor	+ <i>nakala</i> , <i>-nharid</i>

Radical tenses—

Pres Conj	Root + Personal endings
Put Ind = Pres Conj	+ <i>ga</i>

Participial tenses—

Past Ind	= Past Part
Past Conj	= Pres Part

Periphrastic tenses—

Pres def	Pres Part.	+ <i>ha</i> , etc
Imperf	"	+ <i>thə</i>
Perf	Past Part	+ <i>ha</i> , etc, (intr.) or <i>ha</i> (tr)
Plup	"	+ <i>thə</i>

And many others

Personal endings—

	1	2	3
Sing	<i>a</i>	<i>ə</i>	<i>ə</i>
Plur	<i>ə</i>	<i>ə</i>	<i>ə</i>

Construction—

Transitive verbs All tenses formed from Past Part either passive or imp. *ripli*

Other tenses active

Intensivative verbs Active forms go on

Passive—Past Part Pass., + the proper tense of *✓* *ja*

(B) Auxiliaries—

	1	2	3
(1) ✓ <i>ha</i> , Pres	<i>ha</i>	<i>ha</i>	<i>ha</i>
	<i>ha</i>	<i>ha</i>	<i>ha</i>
(2) ✓ <i>ha</i> , Past	<i>ha</i>	<i>ha</i>	<i>ha</i>

	Sing	Plur
(1) ✓ <i>ha</i>	<i>ha</i>	<i>ha</i>
(2) ✓ <i>ha</i>	<i>ha</i>	<i>ha</i>

(3) ✓ *ha* Regular, except in Past See head (O)

(4) ✓ *ha* Regular, except in Past See head (O)

(C) Irregular verbs—

Infinitive	Past Part	Past
(1) <i>hənd</i>		<i>ha</i>
(2) <i>marəd</i>		<i>mad</i>
(3) <i>lərnə</i>		<i>lətəd</i>
(4) <i>dənd</i>		<i>du</i>
(5) <i>lənd</i>		<i>lyd</i>
(6) <i>jənə</i>		<i>gnəd</i>
(7) <i>ʃədnəd</i>		<i>ʃəyəd</i>

(D) Causals and double causals—

- (a) Ad i a nəl wə with shortening of root vowel
- (b) Many regular verbs form Causal by lengthening the vowel
- (c) Irregular

	Causal	Double causal
(1) <i>chədnəd</i>	<i>chədnəd</i>	<i>chədnəd</i>
(2) <i>ʃədnəd</i>	<i>ʃədnəd</i>	<i>ʃədnəd</i>
(3) <i>pʃənəd</i>	<i>pʃənəd</i>	<i>pʃənəd</i>
(4) <i>ɸədnəd</i>	<i>ɸədnəd</i>	<i>ɸədnəd</i>

and others

(E) Compound verbs—

- (a) From Direct Verbal Noun Intensives, Potentials, Completers
- (b) From Oblique Verbal Noun Inquantifiers, Desideratives
- (c) From Oblique Infinitive, Inceptives, Permanents, Aoranticives
- (d) From Oblique Pres Part Act Continuatives, Statistics

DAKHINI HINDOSTĀNĪ OR MUSALMĀNĪ

The Musalman armies imposed their language on their co-religionists in the Deccan from the first. At the present day whether the language of

Name of dialect the country is Marathi Tamil Telugu or some other Dravidian form of speech the Muslims of southern India will employ that form of Hindostani commonly known as Dakhini the language of the Deccan or as Muslimi the language of Muslims. It was in the Deccan that

Origin Hindostani under the form of Urdu first received cultivation and it was at the hands of Wali of Auringabad (cir 1700) the 'father of Pukhtu' that a standard of literary form was given to it. Wali's example was followed at Delhi and from thence the poetical literature of Urdu spread over northern India. One result of its Deccan origin is that even at the present day we find in Urdu poetry written in the north idioms peculiar to Dakhini that do not appear in standard prose.

It is commonly said that Dakhini is a corrupt Hindostani. Historically speaking

Relation to the other Hindostani dialects it would almost be true to say that literary Hindostani is a corrupt Dakhini for we have seen that Hindostani literature took its origin in the Deccan. Without however going so far as that it is not correct to look upon Dakhini as a corrupt form of speech. The Muslim armies carried vernacular Hindostani to the south before it had been standardised and it then contained many idioms which are now excluded from literary prose. Some of these have survived in the Deccan. Such are for instance the employment of the oblique genitive as a base for declension in phrases like *mera kha* to me where the standard would have *mujh ko*. Again the oblique plural in *a* survives to the present day in the Vernacular Hindostani and in Dakhini but is excluded from Urdu prose. So also the nasalization of the infinitive as in *mānī* to strike is only a survival of the old neuter gender which has disappeared in the modern literary languages but is still common in the dialects. Other similar examples will be noted as they occur in the following pages.

Only in one respect can Dakhini be called a corrupt language. In Marathi and the south of the Bombay Presidency no doubt under the influence of the surrounding Dravidian languages the passive construction of the past tense of transitive verbs has been abandoned. Transitive and intransitive verbs are now tincted in exactly the same way and though the subject is occasionally put into the agent case with *ne* the *ne* is altogether neglected as a factor in the idiom and the verb agrees in number and gender with the subject (although in the agent case) and not with the object. In Central Bombay on the other hand the presence of Marathi has prevented the proper employment of the agent case from disappearing.

We may roughly take the Satpura Hills south of the Nerbuda valley as the boundary between Dakhini Hindostani as a recognised

Locality where spoken literary form of speech and the standard Hindostani of Delhi and Lucknow. Taking the figures of the Census of 1891 as our basis we may consider the following to be the approximate number of those who speak it.

Table showing the approximate number of speakers of Dakhini Hindostani

Berar	274 102
Bombay—	
Bombay City	94 431
Thana	21 821
Kolaba	5 932
Ratnagiri	2 867
Kanara	18 627
Hlandesh	117 844
Nasik	47 977
Alvadnagar	49 847
Poona	57 669
Sholapur	56 669
Satara	40 781
Belgaum	76 940
Dharwar	101 216
Bijapur	79 999
Feudatories	54 982 ¹
	1 051 912
Central Provinces—	
Nagpur	41 616
Warlla	11 836
Chanda	10 939
Bhandara	11 68
	79 076
Madras—	
British Territory	817 146
Native States	1 ^m 707
	834 853
Nizam's Dominions	1 198 " "
Mysore	205 974
Cooch	6 919
	8 654 1 ^m 2

The Authorities which deal with Dakhini are included in the General Bibliography of Western Hindi. I here give a brief account of the main points in which the dialect differs from standard Hindostani
Authorities Grammar

DECLENSION

Nouns—The oblique form singular is formed as in standard Urdu. The nominative and oblique plural are often formed differently. The common rule is that the nominative plural usually ends in *e* or *ā*, and the oblique plural in *ō* or *yāū*. Sometimes *e* is used for the nominative plural, and *ā* for the oblique plural.

The following are examples—

Nom Sing	Obl Sing	Nom Pl r	Obl Pl r
pyāla a cup	jāyāl	jāyāl	jāyālō
anīl a longt	and īl	anīl	and īlāyāū
gīl a l orso	gīlōr	gīlōr	gīlōrō
launā a crow	launā	launā	launāyāū
bānājā a trailer	bānājē	bānājē	bānājō
azāndā an acquaintance	azāndā	azāndā	azāndāyāū
dāna a go	dāna	dāna	dāndāyāū

¹ Many of these speak the standard form of Hindostani but it is impossible to separate them out.

Nom Sing	Obl Sing	Nom Plur	Obl Plur
ma ^l a month	ma ^l inā	ma ^l injā	ma ^l Inyā or yō
mā ^o a mother	ma ^o	ma ^o or m̄ o	ma ^o or mā ^o
gā ^{ar} a house	gā ^{ar}	ghārā	ghārā
ad ^{mi} a man	ad ^{mi}	ādm̄ā	ādm̄ā
s̄ā ^ñ an ox	s̄ā ^ñ	s̄ā ^ñ wa	s̄ā ^ñ or suñō
nā ^{dd} a river	nā ^{dd}	āddiyā	na ^l dyā

The usual postpositions are —

Agent	ne, ni
Dative Accusative	I u, I u l o, I c tāī, lataī, lance, to or for
Ablutive	su s̄ī so s̄ō, sc, sc, sake, from by
Genitive	I a, (I c, I s) (is in the Standard)
Locative	mc̄, mō, in, po, pa, pas, on

Pronouns — The following are the first two personal pronouns —

	First Person	Second Person
Sing Nom	maī	tu, tū, tāī
Gen	meīa (re, ri), mujh muj	terā (re, ri), tujh, tuy
Acc Dat	mujhe, mujre munje, mujh I u, me c lance, etc	tujhe, tuye, tuyh I u, terē lance, etc
Obl	mujh mujh mre	tujh tuy, terē
Plur Nom	ham, hamē hamō, hamara	tum tumē tumē, tumhē, tumhō
Gen	hamara (re, ri), hamāīa (re, -ri), haman	tumara (re, re), tumāīa (re, -ri), tuman, tum
Acc Dat	hamē, lamna, ham lu haman I u, lamō lu hamare lance, etc	tumhē tumna tum lu, tuman lu, tumhō lu tumare lance, etc.
Obl	ham haman hamna, hamō, hamare	tum, tuman, tumna, tumhō, tumare

The forms which differ from the standard should not be considered corruptions. They all occur in various dialects of Western Hindi and were brought down to the Deccan before Urdu was standardised. Special attention may be drawn to the employment of the oblique form of the genitive as a general oblique base. Although this is almost totally excluded from standard Urdu it is common in all the vernacular dialects of northern Hindostan. The forms *hamni* and *tumna* are oblique forms of *haman* and *tum n* respectively and point to Rajasthani influence.

The Demonstrative Pronouns, including the Pronoun of the third person, are —

Sur.	Th:	Third Person
Nom	e ye yo yeh me, i	he, he, he, he
Acc Dat	ise is is lu etc	o, wo, woh, une, u
Obl	is (as an adjective, also) ye	use, us us lu
Plur		us
Nom	in inu inū inō inhē	un unu unū, uno, unhē, we, o, woh
Acc Dat	in lu etc	un unu unū, unhē, we, o, woh
Obl	in, inu inū inō inhō inhē, unan	un, unu, unū uno, unho, unhē, unan

The singular is often used for the plural and vice versa
 The Agent Singular is often *me* or *mi* and *one* or *uni*
 The Reflexive Pronoun is —

SINGULAR AND PLURAL

Nom *ap ap ape apē ape apē apasē apan* self or selves

Gen *ap la (le li) apna (ne ni) apna (ne ni) apan apas*, etc

Obl *ap apne apne apan apas apasē*

The Relative, Correlative, and Interrogative Pronouns are —

S. N.	Who	That	Who?
Nom	<i>jo jo jine jin</i>	<i>so</i>	<i>lo lo kon kine li</i>
Obl	<i>jis</i>	<i>tis</i>	<i>lis</i>
Plur			
Nom	<i>jo jo jine jin</i>	<i>so</i>	<i>lo lo lon lme lin</i>
Obl	<i>jin</i>	<i>tin</i>	<i>lin</i>

The Hindostani Direct Accusatives *jise* plur *jinhē* and so on are also employed

The Neuter Interrogative Pronoun is *lyā* or *la* what? oblique form *lāk̤h*, or *la*

The Indefinite Pronouns are *lor* obl form *lor* *lis* or *kis* and *luchh* obl form *luchh*. These are used for both persons and things but *lor* is more often applied to the former and *luchh* to the latter. There are also *jo lo jin lor je lor* or *jalor* whoever and *jo lachh je luchh* or *jaluchh* whatever

CONJUGATION

The Infinitive usually ends in *na* as in Standard Hindostani. Sometimes we have instead *an n* or *nā*. Thus *mar na* *maran* or *mar nā* obl masc *mar ne* or *mar nē* fem sing *mar*, plur *mar niyā* or *mar nyā* to strike *jan* to go *den la* of giving

The Present Participle ends in *ta* or sometimes in *at* or *t* as in *marta* or *marat* striking *det* giving. The feminine plural ends in *tiyā* or *tyā*. Thus *mar tiyā* or *mar tyā*

The Past Participle ends in *a* or sometimes in *ya*. Thus *mara* or *mayā* struck. The feminine plural ends in *yā*. Thus *ma ja* they (fem.) struck. The irregular forms are as in Standard Hindostani. We have however also such forms as *lara* or *larja* done *mai ayā* (for *mai a*) dead. This participle is sometimes used with the genitive of the subject as in *woh meri mara la* he is killed of me i.e. I killed him

The Conjunctive Participle has many forms such as *mai lo* or *mare lo*. Other forms of the postposition attached to either *mai* or *mar* are *ke* *la* *lai* *la* *le* *la* *lo* *kar* *kar lo* *la*. Examples of other verbs are *lo lo* or *loe lo* having been a *kar* or *ae kar* having come

The Verb Substantive is thus conjugated —

Present I am

S. N.	I. I. r.
1 <i>lū</i>	<i>lai</i> or <i>lā</i> <i>kar</i>
2 <i>lai</i>	<i>lai</i> or <i>he</i> (Madras) <i>ho</i> (Bombay)
3 <i>hai</i>	<i>lai</i> or <i>lā</i> <i>kar</i>

The plural is often used for the singular

The Past Tense is *tla* etc as in the Standard. Sometimes we have *atla* etc instead of *tha*.

The conjugation of the Active Verb closely agrees with that of Standard Hindostani. The following are the main points of difference.

In Madras the second person plural is the same as the first and third persons as in *tum mai ē* you may strike. In Bombay it ends in *o* as in the Standard. Thus *tum maro*. The present subjunctive (old present) is often employed as a present or even as a future. The singular is commonly used instead of the plural.

The second plural imperative ends in *o* *ō* or *au* as *maro* *marō* or *marau* strike ye.

The future is as usual formed by adding *ga* (masc plur *ge* fem sing *gi* plur *gyā*) to the present subjunctive or old present thus *mai marū ga*, I shall strike. In Madras the 2nd plur masc is *marēge* not *maroga*. The singular is commonly used for the plural as *I am marea* or *marēge* we shall strike.

The conjugation of the past tense of intransitive verbs is as the standard. Thus *mai olala* I went. In the case of transitive verbs custom differs. In Bombay, the standard idiom is followed as in *mai ne mara* I struck *mai ne yeh bat sun* I heard this affair. In Madras on the contrary *ne* is usually omitted and the verb is treated as if it were intransitive agreeing with the subject in gender and number. Thus *mai mara* I (who am a man) struck, *mai marī* I (who am a woman) struck. Sometimes *ne* is used but here it is pleonastic and the construction is the same as when it is not used the verb still agreeing in gender and number with the subject and not with the object. Thus *o marī* or *o ne marī* she struck. The same idioms are employed according to locality for all the past tenses of transitive verbs. In Bombay the passive construction is employed while in Madras it is not. In Bombay, even the use of *ne* is by no means regular. It is often employed with intransitive verbs — e.g. *us ne olala* he went and even with the present tense of transitive verbs as in *mai ne mara lū* I am striking.

VERNACULAR HINDOSTĀNĪ

The dialect of Western Hindi spoken in Western Rohilkhand in the Upper

Points of difference from
Lahorey Hindostani Gangeetic Doab and in the Panjab district of Ambala is

writ I call Vernacular Hindostani that is to say it is the

form of speech on which the Literary Hindostani that took its rise in Delhi is based. Its grammar differs from that of the standard dialect in only a few minor points and most of these are cases of superusage in which two or more expressions can be optionally employed to connote the same idea. In such cases Literary Hindostani has usually selected one form as the standard and rejected the other.

In its vocabulary even amongst rustics Vernacular Hindostani rather affects the use of Persian and Arabic words which it often distorts in Vocabulary the borrowing. Thus instead of using *ma* for mother a

Muzaffarnagri village says *moldal* which is a corruption of the Arabic *wadha*. Other examples of these corruptions are —

Malaijat for *muhafa* at watching guarding

Kal for *intiqal* death (confused with the Sanskrit *kala* time death)

Tamallus for *tamassul* a bond

Matbal for *matlab* intention

Ugal for *gnoahi* testimony

The language of the State of Rampur and of the districts of Moradabad and Bijnor Where spoken east of the Ganges and in Western Rohilkhand possesses

the strongest resemblance to Literary Hindostani. This is

no doubt due to the influence of Islam which has always been strong in these parts. Crossing the Ganges we come into the Upper Doab between the Ganges and the Jumna. For our present purposes we may take this as including (going from south to north) the districts of Meerut, Muzaffarnagri, S�harpur and the plains portion of Dehradun. In the hill country of Dehradun the language is Jumna which belongs to the Pahari group of Indo Aryan vernaculars. The language of the Upper Doab also agrees with Literary Hindostani but the agreement is not quite so strong as several optional forms are employed which do not occur in the standard dialect or in that of Western Rohilkhand.

Crossing the Jumna from the Upper Doab we enter the Panjab. The Districts bordering on the west bank of that river going from south to north are Delhi, Karnal and Ambala. The language of Delhi district (as distinct from that of the famous city of the same name) and of Karnal is not Hindostani. It is a distinct dialect of Western Hindi strongly influenced by Punjabi and Rajasthani called Bangaru or Jatu.

The influence of Rajasthani has disappeared in Ambala and we may say that the language of the eastern part of that district including the adjacent parts of the States of Kalsi and Patiala is Vernacular Hindostani more or less affected by Punjabi. In Western Ambala the language is actually Punjabi. In this part of the country the boundary between the two languages Punjabi and Western Hindi as represented by Vernacular Hindostani may be taken to be the river Ghaggar anciently known as the Drishadvati. Within these limits we can estimate that Vernacular Hindostani is employed by the following number of speakers

Table showing the estimated number of speakers of Vernacular Hindostani

WEST ROHILKHAND—		
Rampur State	191 000	
Moradabad	909 400	
Bijnaur	600 000	
UPPER DOAB—		
Meerut	1 017 763	
Muzaffarnagar	531 402	
Saharanpur	970 000	
Dehra Dun	90 000	
PANJAB—		
Ambala Kalsia and Patiala (Panjab Nizamat)	707 166	
TOTAL	5 877 713	

These figures do not include the number of people in these localities who are estimated to be speakers of Literary Hindostani under the form of Urdu. These last figures have been included in those for Literary Hindostani and have in each case been estimated by taking the whole of the Urban Muslim population half the rural population and half the Christian population. The figures so arrived at are as follows—

Table showing the estimated number of speakers of Literary Hindostani in the area in which the general language is Vernacular Hindostani

WEST ROHILKHAND—		
Rampur State	1 6 000	
Moradabad	969 000	
Bijnaur	189 000	
UPPER DOAB—		
Meerut	368 461	
Muzaffarnagar	172 000	
Saharanpur		
Dehra Dun		
PANJAB—		
Ambala etc		
TOTAL	1 154 161	

In the last three districts the number of speakers of Literary Hindostani is small and has not been estimated separately.

It will have been seen that Vernacular Hindostani is spoken in the north western corner of the area occupied by Western Hindi. To its west it has either Punjabi or the half Rajasthani of Delhi and Kanal. To its north are hill languages belonging to the Pahari group of Indo Aryan vernaculars (which are all closely connected with Rajasthani) and to its south and east the Bajj Bhalkha dialect of Western Hindi.

We are therefore entitled to assume that Vernacular Hindostani (and consequently Literary Hindostani) is that form of Western Hindi which shows the Bajj Bhalkha dialect shading off into Panjabi and Rajasthani and such indeed is the fact.

In all the other dialects of Western Hindi the typical ending of strong *tadbhava* participles adjectives and substantives is the letter *o* or *au*. For instance the word for good is *bhalo* or *bhalau* that for stuck is *m̄o*, *o* or *mar yau* and that for house is *ghor o* or *ghor au*. So the termination of the genitive masculine is *lo* or *lau* thus *ghore lau* of a house. In Panjabi the corresponding termination is *a* not *au* or *o*. So we find in both Vernacular and Literary Hindostani the Panjabi termination *a*. Thus *bhalo* good, *mar a* stuck, *ghora* a horse, *ghore ka* of a horse. The last example would be in Panjabi *ghore da* so that we see that Hindostani while preserving *kau* the suffix of Western Hindi has given it the Panjabi termination *a*. It has not taken the Panjabi suffix *da* as a whole.

In its consonantal system Vernacular (but not Literary) Hindostani uses the cerebral *n* and *t̄* very freely. These do not occur in the other Western Hindi dialects but are common in Eastern Panjabi and in Rajasthani.

The oblique plural of nouns often ends in *ā* as in Punjabi and Rajasthani. This is excluded from ordinary Literary Hindostani but is common in Dakhni. It does not occur in other dialects of Western Hindi.

The present tense of the Active verb is often formed by conjugating the old present commonly called the present subjunctive with the present tense of the verb substantive. Thus beside the standard form *mar ta lā* we have also *marū tā* I am striking. The Imperfect is usually formed by conjugating the past tense of the verb substantive with an oblique verbal noun in *e*. Thus *mar marū tla* I was striking literally I was on striking. These two forms are frequently met in Rajasthani. They are also heard in that part of the Bajj Bhalkha area which lies between the Upper Doab and Rajputana.

The above is sufficient to show the place occupied by Vernacular (and Literary) Hindostani in relation to the surrounding dialects. There are other similar occurrences which together with those points which are peculiar to Vernacular Hindostani itself will be dealt with in detail when we come to the specimens.

BĀNGARŪ JĀTŪ, AND HARIĀNĪ

We have just seen that in the district of Ambala the Vernacular Hindostani of the Upper Doab merges into Panjabi. South of Ambala in the country along the west bank of the Jamna we find a disturbing element in the proximity, not only of the Panjabī to the west as in Ambala but also of Rajasthani under the form of Mewati, to the south. This tract consists of the districts of Karnal, Rohtak, and Delhi. It also includes the south east corner of the State of Patiala, the east of the district of Hissar, and detached portions of the States of Nābha and Jind which lie between Rohtak and Hissar. On the east it is separated from the Upper Doab by the river Jamna. On the north it has the district of Ambala and on the south the district of Gurgaon. On the west it is bounded by the State of Patiala and further south the rest of the district of Hissar. That portion of the tract which consists of the east of the district of Hissar and of the country immediately adjoining is known to natives as Hariānā. The rest is known either as Bangar or Khadū. The bulk of the population of the whole tract consists of persons of the Jat tribe.

As regards the Bangar and the Khadū, the latter is the land immediately on the west bank of the river Jamna in the districts of Karnal and Delhi. In Kunūl it is only a few miles wide and is bounded on the west by a ridge which is the commencement of the Bangar or high dry land. The Bangar extends right across the district into the State of Patiala where the country round Muñwana is also known as Bangar. South of Muñwana in the Jind Nizamat of the State of Jind the Bangar is continued and goes on over the whole of the district of Rohtak into the eastern half of the Delhi Nizamat of Jind and into the northern half of that portion of the State of Nābha which lies to the west of Rewari in Gurgaon. To the west of this lies the Hariānā tract of Hissar and that name is also applied to the two Nizamats of the Jind State which have just been mentioned. The district of Delhi falls geographically into two parts the southern (and smaller) and the northern (and larger). The northern part is like Karnal divided into Khadū and Bangar, the boundary between them being approximately the Grand Trunk Road. The southern portion consists mainly of hills inhabited by Gujjars who like others of that tribe speak a form of Rajasthani. The Khadū however still continues between the hills and the Jamna and is here rather wider. On the west of the hills round Muñwār there is a low marshy tract known as the Dāru which is not a part of the Bangar but is a continuation of the Gurgaon country which is inhabited by Ahirs who speak Ahirwati, the dialect of the west of Gurgaon. Moreover Ahirwati has extended into Jhajjī, the southern Tāhsil of Rohtak although this country is properly a part of the Bangar.

With the exception of this Jhajjī Tāhsil the language of Hariānā, the Bangar and the Khadū is everywhere the same. It is a form of Western Hindi influenced in its vocabulary by Panjabī and strongly affected in its grammar by the Ahirwati of Gurgaon which itself is a mixed dialect partly Western Hindi and partly Rajasthani and which might almost be classed under either language. In the present survey it is classed as a form of the Newer dialect of Rajasthani. Ahirwati has to its south the pure Mewati spoken in Gurgaon and Alwar and to its west the Bāgī and Shekhawati of Bilāpūr and the Sialhiwati country.

The dialect with which we are dealing at present has various names according to locality and to the castes of its speakers. In Hariānā and the neighbourhood it is called

Hariani, Des-wali, or Désari, in Rohtak and Delhi it is usually called Jatu, or the language of the Jats who form the bulk of the population, in Delhi, which also has many Chamars in its population, it is sometimes called Chamaiva. Elsewhere it is called Bangaru, or the language of the Bangai (as well as of the Khadu). Everywhere, by whatever name it is called, it is the same dialect. The best general name for it is Bangaru. With the exception of the Khadu, this Hariani Bangai tract does not drain into the Jamna, although so close to that river. The Bangai forms the watershed between the river system flowing into the Bay of Bengal and that flowing into the Indian Ocean. All the drainage of Hariana and the Bangai runs to the west, not to the east.

The following account of the linguistic character of the district of Hissar is based on the information given in the local Gazetteer —

Hariani is the name of an important tract in the south east of the district of Hissar. It stretches from the confines of the tract watered by the Ghaggar to the south east corner of the district and beyond. On the north it stretches across a considerable portion of the Fatehabad Tahsil but gradually narrows in width towards the south, being encroached upon by the Bagri sand. It comprises within its limits the eastern portions of Tahsil's Fatehabad and Hissar the whole of Tahsil Hansi and a small portion of the eastern half of the Bhuwani Tahsil. Hissar is the meeting ground of three distinct languages Western Hindi, Panjabhi, and Rajasthani. Western Hindi appears under the form of Hariani Panjabhi in the Malvi dialect and in the Rathi or Pachchadi the speech of the Pachchadi Musalmans of the Ghaggar valley and Rajasthani in the form of Bagri. The boundaries of the tract in which a more or less pure Hariani is spoken may be defined as all that portion of the district south of a line drawn from Fatehabad to Tohana and east of a line through Fatehabad Hissar and Kairu. This includes more than half the area of the four southern Tahsils of the district. Across the northern boundary of this tract we come to the Panjabhi speaking Pachchadi of the Ghaggar valley and to the north west of Fatehabad lies the Sarsa Tahsil in which Western Hindi is practically unknown. Across the western boundary of the Hariani speaking tract we come to what may be regarded as the debatable ground between Hariani and Bagri. There is no hard and fast line at which Hariani ends and Bagri begins. The change takes the form of an even broader pronunciation of the vowels than in Hariani and then a gradual change in vocabulary and grammar but within the limits of Tahsil's Fatehabad Hissar and Bhuwani the change is so slight that it is doubtful whether it can be said that true Bagri is spoken anywhere in these Tahsils. A considerable part of the debatable tract is held by Bagri immigrants, and the effect of the immigration has been to introduce a decidedly Hariani element into their Bagri rather than the reverse. True Bagri as distinguished from Hariani is spoken in the south west of Sarsa Tahsil.

On crossing the northern boundary of the tract defined above we first meet with Panjabhi among the Pachchadias of the Ghaggar valley. The same language is found all the way down the length of the valley into the Sarsa Tahsil, and nearly to the point where it crosses the Bikaner border. In the portion of the Sarsa Tahsil south of the Ghaggar valley Bagri is the ordinary speech which changes to Panjabhi on the north of the Ghaggar. Thus the Panjabhi speaking tract embraces the valley of the Ghaggar and the portion of the district north of it. The Panjabhi of the district may be divided into two dialects Malvi Panjabhi the natural tongue of the Sikh Jats and the speech of the Muslim Pachchadi of the west known as Pachchadi or Rathi. Rathi (ruthless) is only another name for Pachchadi and Pachchadi and Rathi are identical. Pachchadi is distinguished from Malvi by the greater prevalence of nasal sounds and by a slight admixture of Hindostani and Bagri words. Malvi is spoken by the Sikh Jats in the Sarsa Tahsil north of the Ghaggar, in Budhlada and by the colonies of Patiala Sikhs found here and those along the Ghaggar in the Fatehabad Tahsil. Pachchadi is however the common form of speech on the Ghaggar along the whole of its course in this district and is found in villages at considerable distances to the south of that stream.

To return to Hariani. Hariana is also locally known as the Dus, the country, par excellence, and hence Hariani is also often called Dusari or Deswali. The north eastern portion of the Dadri Nizamat of the Jind State and the adjoining portions of the State of Dajanpur are also parts of Hariana, and the Bangaru spoken here is also called Hariani. In the rest of Dadri and in the adjoining state of Lohara the language is Bagri.¹ In

¹ It is hardly necessary to point out that the word *Ba gaṛ* has no connexion with *Bāgar*. *Bāgar* means 'high ground'. It connotes a hard barren soil watered neither from well nor from river but (where there are no canals) dependent on the rainfall. There are two popular explanations of the name *Bāgar*. One is that it refers to the *bāgar* or coarse grass used for making ropes which grows in that tract. Another is, that it means the country of goats from the Panjabhi *bāgar* or *bāllāṛ*, a goat.

In Jalandhar as also in certain parts of Bangaru country the local form of speech is also known as Haran and it is difficult to distinguish between Haran and Bangaru and say that the former and the latter are two different dialects of Kurnool but except that the Harana vocabulary now and then shows a few more words than Bangaru the specimens show no difference between the two forms of speech¹.

In giving the following estimated numbers of speakers of Bangaru under its various names it is necessary to explain that those given for Delhi are not the same as those originally published in the Pough List of Languages of that district. That list wrongly reported the Ahirwati of the Dibar under the name of Mevati and also gave separate figures for Jatu and Churuwa which are one and the same form of speech. The Delhi figures for Jatu now given are therefore the sum of the original figures for Jatu and Churuwa.

B a n g a r u as B a n g a r u

Ka sli	" 91 000
Ka sli (Kurnool)	80 000
Central Malwa	1550

P t r i l a s J a t u

Jat L (excluding Jatya)	19,92
Delhi (including Churuwa)	9,34

R e c l a s H a r a n o r D s a l

H a r a n	315 864
D u j a n a	36 400
J a l d a (Jalalabad north east Dard)	90,639
TOTAL	316,884

Bimaru language, a mixed dialect is not described in detail here. Its peculiarities will be discussed when we come to deal with the specimens.

¹ In Jalandhar — as in Mewati the following postposition of Dative is used
— t — b — n — Jai — Ilam — f — Jatis — ny of the peculiarity recorded from
— t — b — w — c — t — et — Ha — k — e — n —

BRAJ BHĀKHĀ OR ANTARBEDI

The dialect is called Braj Bhakhi (also spelt Brij Bhasha) *i.e.* the language of the Brij Mandal. It is also called Intabedi, the language of the Antarbēdi (Sanskrit *Antarbedī* literally the country

Name of dialect
within the sacrificial ground *i.e.* the holy land *par excellence*, of India) or the Doab between the Ganges and the Jumna. Neither name completely describes the language, for it is spoken far beyond the Brij Mandal and the Doab although it does not by any means cover the whole of the latter tract. The Brij Mandal almost exactly coincides with the modern district of Muttia, if we exclude the eastern corner comprising Sadabad and a portion of Mahaban which were added to the district in the year 1832. The Brij Mandal (Sanskrit *Vraja mandala*) or Region of the Cowpens, is the country round Gokula and Vrindavan, the abode of Krishna's foster father Nanda and the scene of that demi god's juvenile adventures.

Instead of Brij Bhakhi the name of the country 'Brij' is often loosely applied to mean the language. The name Intabedi is frequently applied to the dialects spoken in the central Doab, *i.e.*, in the districts of Etah, Mumpur, Tukhrabad, and Etawah. The language of Tukhrabad and Etawah is Kanauji, and that of the others Braj Bhakha.

Taking Muttia as the centre Brij Bhakha is spoken to the south in the district of
Where spoken
Agra in the greater part of the State of Bharatpur, in the
States of Dholpur and Kuanah in the western part of
Gwalior and in the east of Jaipur. To the north it is spoken in the eastern part of
Gunaon. To the north east in the Doab, in Bulandshahri, Algaoh, Etah, and Mumpur
and across the Ganges in Budan Buriy and the Tawai parganas of Nurni Til. It
thus occupies an irregularly shaped tract running from south west to north east, and
measuring on an average 90 miles wide by 300 miles in length. It covers, roughly
speaking, an area of 27,000 square miles. It is spoken at home by, in round numbers,
7,80,000 people.

Over this area Brij Bhakhi exhibits a few variations. The standard form of the
dialect is best illustrated by the language of Muttia,
Varieties
Algaoh and West Agra. To the north of Algaoh lies the
district of Bulandshahri where the language is much mixed with Central Hindostani.
So far as the Brij Bhakha portion of its grammar is concerned, the only important
difference is the change of the typical Brij termination *an* to *o*. Thus, *chalyo* not
chalyan, gone. In the east of Agra, Dholpur the plains portion of Kuanah and the
neighbouring portion of Gwalior the language is very nearly the standard, the only
important difference being the omission of the letter *y* from the past participles of verbs,
thus *chalan* not *chalyan*. In the Doab we find a similar omission of *y* in the districts
of Etah and Mumpur; the most eastern of the Brij Bhakha area and here we have in
addition the Bulandshahri change of *an* to *o* as in *chalo* not *chalyan*. The same peculiari-
ties are observable across the Ganges in the districts of Budan and Buriy. In each
case we see Brij Bhakha fading off into Kanauji, in which *chalo* is the regular form
Agan, in the north west of Gwalior we also observe the change of *an* to *o* and the omis-
sion of *y*, the language in this case fading off into the Bhadauri form of Bundelk-

In Bharatpur and in the Dāng dialects to its south, which lie to the west of Karauli, the *y* is preserved, and *au* is sometimes changed to *ō* and sometimes not. Here we have the language fading off into the Jaipuri dialect of Rājasthānī in which the *y* exists, but the termination is always *ō*, not *au*. Similarly in Gurgaon, the dialect is fading off into Mēwātī, and here again the *au* has become *ō*, but the *y* is preserved. Finally in the Tarai Parganas of Naini Tal, we find a mongrel dialect, locally known as *Bhukṣā*, from one of the tribes which employ it. I have classed it as Braj Bhākhā, but it might with equal propriety be put under Kanaujī or Hindostānī.

Natives do not recognise all these distinctions. They, however, admit the following varieties. The Braj Bhākhā of the east, where it is shading off into Kanaujī, they often call Antarkādi. The dialect of the north-east corner of Gwalior, opposite the State of Dholpur, the country of the Sikarwār Rajputs, they call Sikarwārī. The dialect of the plains portion of Karauli and of the portion of Gwalior opposite that State across the Chambal, they call Jādōbātī, from the Jādōs who are settled there. The broken country in the south of Bharatpur, in Karauli, and in the east of Jaipur is called the Dāng and the dialect spoken by the Gūjar inhabitants of these hills is called Dāngī, with further subdivisions in Jaipur into Dāngī proper, Dūgarwārā, Kālimāl, and Dāngbhāng. As already stated, the mixed dialect of the Naini Tal Tarai is called Bhukṣā.

Taking the use of *yan*, *au*, *yō*, or *ō* in the past participles as our criterion, we are able to classify the various forms of Braj Bhākhā as follows :—

I.—Standard Braj (*chalyau*).

Muttra.

Aligarh.

West Agra.

II.—Standard Braj (*chalyō*).

Bulandshahr.

III.—Standard Braj (*chalau*).

East Agra.

Dholpur.

Jādōbātī (Karauli plains and Gwalior).

IV.—Braj merging into Kanaujī (*chalō*).

Litah.

Mainpuri.

Budaun.

Bareilly

V.—Braj merging into Bhadauri (*chalō*).

Sikarwārī (north-west of Gwalior).

VI.—Braj merging into Rājasthānī (Jaipuri) (*chalyau* or *chalyō*).

Bharatpur.

Dāng Dialects.

VII.—Braj merging into Rājasthānī (Mēwātī) (*chalyō*).

Gurgaon.

VIII.—Mixed dialect of Naini Tal Tarai.

In the district of Aligash, and in the east of the district of Agri, we come across a

Other variations from the very peculiar form of the pronoun of the third person, viz Standard gwa or gu, he, she, it or that So far as the specimens show, this form only occurs in this tract, but in the Dang dialects we find a form *kwa*, which suggests its origin In the districts in the east of the Braj Bhakha tract we notice a tendency to run consonants into each other, especially when the first of them is the letter *t*. This is also a marked feature of the neighbouring Bhadauri form of Bundeli Examples are *khachchu* for *kharchu*, expenditure (*Mainpuri*), *matt* for *marat*, dying (*Sikarwari*), *thakussa* for *thakun sahib* (Etah), and (even so far north west as Aligash) *naukantri* for *naukarani*, servants

In the districts of Budaun and Bulandshahri, the Braj Bhakha is much mixed with the neighbouring vernacular Hindostani, just as in the former district it is also mixed with Kanauli One more small point may be noticed Over a great portion of the Braj Bhakha tract there is an instrumental case ending in *an*, as in *bhukhan* by hunger In Agri and Dholpur we have instead a form in *an*, thus *bhulkhan*. This is an interesting survival of the time when the suffix *ne* was once used for the instrumental as well as for the agent case

In the broken country in the south of Bharatpur in Kairauli and in the east of

The Dang dialects Jaipuri, the Braj Bhakha employed by the Gujari inhabitants presents many notable peculiarities These are described in

the section relating to those dialects Suffice it to say here that they form a connecting link between Braj Bhakha and the Jaipuri dialect of Rajasthan Like many rude forms of speech they are of importance for the comparative philology of the modern Indo Aryan vernaculars

It will be seen from the above that there exist several gross divisions in the classification of the various forms of Braj Bhakha It is hence by no means easy to arrange the districts in which it is spoken in an order which is convenient for the examination of the specimens That given in the following paragraph is the one which I have adopted —

Number of speakers The number of speakers of Braj Bhakha at home is reported to be as follows —

Standard—

Muttī	111 721
Aligash	992 00
Agri	517 000
Dholpur	262 932

J. dōb tā—

Kairauli	80 000
Gwalior	60 000

—

140 000

127 000

401 000

53 000

507 213

4 170 469

Sikarwari (Gwalior)

I tah

Mumpuri

Bareilly

Braj Shākh mixed with Vernacular Hīlātā —

Baldashī	911 000
Bādāun	8.6 000
Nānī Tāl Tāmī	193 021

—

1 967 021

Carried over

6 497 490

	Brought forward	6,437,490
Braj Bhākha merging into Rājasthānī—		
Gurgaon	119,700	
Bharatpur	502,303	
Dāng Dialects	774,781	
		1,426,784
GRAND TOTAL		7,864,274

No information is available as to the number of speakers who employ Braj Bhākha outside its own area.

Braj Bhākha is more typically Western Hindi than is literary Hindostānī, and is

also more archaic. The latter dialect, based on the form of
 Characteristic of Braj Bhākha. speech employed in the north-west corner of the Western Hindi area, is strongly influenced by Pāñjabī. It follows the latter language, more especially, in the preference for the termination *ā* for strong masculine tadbhava nouns, adjectives, and participles, and in employing only one form of the future tense, that made by suffixing *gā*. In Braj Bhākha *au* is generally preferred to *ā*, and, though *gau* is also employed to express the future, a form of which the characteristic letter is *h* is more commonly met with. The future made with *gā* or *gau* extends over all the north of India from the Panjab to Bihar. In the west it is the only form, but its use becomes more and more rare as we go eastwards, so that in Bihar it is only met in sporadic instances.

The archaic nature of Braj Bhākha is well illustrated by the occasional retention of a neuter gender. In most of the dialects of northern India this gender has nearly altogether disappeared,—nouns, which in former days were neuter, having as a rule become masculine. In Braj Bhākha, however, it is occasionally preserved. For instance, the infinitive was originally a neuter, hence, in Braj Bhākha we have not only the usual masculine form, e.g., *mār-nau* (Hindostānī, *mār-nā*), to strike, but also, and more usually, the neuter form *mār-naū*. In the rural dialects this retention of the neuter is more widely spread than in the Braj Bhākha of literature; for instance, we have the neuter word *sōnaū* or *sōnō*, gold; and even a neuter adjective in phrases like *ap-naū* (or *ap-nō*) *dhan*, his own wealth.

I have said above that Braj Bhākha generally prefers the termination *au* to the *ā* of Hindostānī. Towards the east of the area in which the dialect is spoken, there is a tendency to pronounce this *au* as *ō*, after the Kanauji fashion. I shall, henceforth, treat these terminations *au* and *ō* as convertible terms. The standard Braj of Muttra, the Doab, and Rohilkhand, does not use this *au* termination for nouns' substantives. In the case of these it takes the termination *ā*, not *au*. Thus, *ghōrā*, not *ghōrau*, a horse. The oblique form singular and the nominative plural of these nouns ends in *ē*, also as in Hindostānī. As we go south of Muttra, however, we find these nouns ending in *au* or *ō*, and, moreover, the oblique form singular and the nominative plural ends in *ā*, not *ē*,—an idiom which is borrowed from Rājasthānī. Adjectives (including genitives and participles), on the other hand, universally end in *au* or *ō*. Thus, standard Braj, *ghōrē-kaū*, corresponding to the Hindostānī *ō*, nouns have an oblique plural in *ni* or *n*, as in *ghōran-kaū*, or *ghōrani-kaū*, of horses.

The pronouns show many divergencies from standard Hindostani. These will be described later on when dealing with the grammar. Here it will suffice to draw attention to the frequent use of the word *haū* meaning I.

As regards verbs the present tense of the auxiliary does not differ materially from Hindostani, but this is not the case with the past tense which is *lau* or *latau* not *tha* (I) was.

In the active verb the present participle ends in *tu* or *t* (e.g. *maratu* or *marat* striking) not in *ta* as in the Hindostani *mar ta*. The past participle of standard Braj is very characteristic. It ends in *yau* as in *mar yau* struck. As we go eastwards there is a tendency to drop the *y* so that we have forms like *chala*, *clalo*. On the other hand to the south the *y* is inserted in adjectives which are not participles so that we have words like *aclyau* good, *tilayau* young. The *y* which properly belongs only to the past participle is a survival of the old Sanskrit. The stages may be represented as follows — Sanskrit *maritalah*, Prakrit *maritau*, *ma lau*, *marau*, Braj *maryau*.

The tense which in Hindostani is often called the tourist and is usually employed as a present subjunctive is in reality an old present indicative the meaning of which has been specialised. In Braj Bhakha it is quite common to find it used in its original meaning of a present indicative. When it is desired to define the meaning of this tense so as to make it a present definite this is done by adding to it the present tense of the verb substantive. Thus *haū marāū haū* I am striking, *t marai lai* thou art striking. Another form of the present definite is made with the present participle as in ordinary Hindostani. Similarly the imperfect tense is made with the present participle but in some parts of the Braj Bhakha area we find another set of forms of the imperfect made by adding the past tense of the verb substantive to what is usually identified as the third person singular of the simple present for all persons and numbers. Thus *marai lau* I thou or he was striking, *marai le* we you they were striking.

The future tense of Braj Bhakha may be formed by adding *gau* to the simple present thus *naraū gau* thus following Hindostani. The more usual method is however to add *ih* or *aih* to the root and then to suffix the same terminations as those of the simple present. Thus *marihāū* I shall strike. This tense is derived directly from the ancient Sanskrit. The steps are Sanskrit *marishyānī*, Prakrit *marissamī*, *marishamī*, *marilāū*, Braj Bhakha, *marihāū*. It is thus seen that the Braj Bhakha future is identical with the latest form of the Prakrit future.

Braj Bhakha has a long and illustrious roll of authors. The earliest work with which I am acquainted is the Puthiraj Rasu of Chand Lertature Bairai. Chand states himself that he was born at Lahore and he was the most famous of the Rajput bards. Nevertheless he wrote neither in Panjab nor in Rajasthani but in an old form of Braj Bhakha. He was the court poet of Puthiraj Chihuhim of Delhi the last of the great Hindu monarchs who was conquered and slain by the Muhammadan invaders under Shahabuddin in the year 1192 A.D. In the Puthiraj Rasu Chand celebrates his master's exploits. These took place mainly in the middle Doab and the north of Rajputana and Bundelkhand so that the employment

I say as ally d at f d but tho dentfeat on wret n my op no co ect I look pon as a old loc t e
of a arb lneoun on t hing f us a a /a e c I thou or lo was o st hng (ef Englis ast lnc) An
exactly smal dom sfo nd n the M al dal et of Braj

of *Brij Bhakti* is not surprising. The language is so old that parts of it are actually pure Prakrit. Unfortunately the value of the work either as a historical document or for linguistic study is discounted by the fact that grave doubts exist as to its genuineness. It is in any case certain that it contains copious interpolations. The poem has not yet been critically edited in its entirety but the *Nigam Pracharam Sibhi* of Benares has undertaken the task and a good edition is now (1812) becoming available to students.

The Krishna cult of Braj During the fifteenth century there was current in northern India a system of Vishnu worship founded by a learned Brahmin whose date is uncertain named Vishnu swami. The incarnation of the deity which was principally venerated was that of Krishna conjointly with that of his spouse Radha. Vishnu swami preached to Brahmins only and his teaching was not promulgated as a popular religion — his followers were a select few. At the end of the fifteenth century a Tailanga Brahmin named Vallabhacharya changed all this by popularising the cult of Radha Krishna and introducing it to the mass of the people. The faith spread round Mathura — in other words the Brij Mandir — the scene of the sports of the youthful Krishna and of his amours with Radha and the other maidens of Gokula. Here Vallabhacharya finally settled. He left eight famous pupils who are collectively known as the Ashta Chharp. The most conspicuous of them were Vithalnath and Sudas. These eight all made their abodes settled in the country hallowed by their traditions and became founders of the illustrious colony of Gokulasthali Gosvis filling all the Durb with the music of their songs. They employed the Brij Bhakti dialect as the medium of their verse and since then time just as Kavadi has become the language first of the Gestes of Ram and secondly of all north Indian Epic poetry so Brij Bhakti has ever since remained the one suitable vehicle for the praise of Krishna and his divine mistress. The Ashta Chharp had many pupils and many imitators several of whom have displayed signal command over language and have succeeded admirably in composing the *padas* which are characteristic of their style — short metric love songs in which the love of Krishna for Radha is compared to the love of the Supreme Deity for the human soul. The graceful diction and at the same time the passionate yearning of some of these hymns have not often been surpassed.

The greatest of all this group was undoubtedly Sudas (flourished 1500). He was a son of a court singer to the Emperor Alauddin and was blind — the youngest of seven brothers of whom six had been killed in battle fighting for the independence of Hindostan. He was a voluminous writer and his fame chiefly rests upon his well known Sur sagar a collection of stanzas extending to something like 60,000 lines. He justly holds a high place in the ranks of Indian literature. He excelled in all styles. He could if occasion required be more or less than the Sphynx and in the next verse be as clear as a ray of light. Other writers may have equalled him in some particular quality but (in his special line) he combined the best qualities of all. To European taste there is too much sameness in his narrative style — a sweet evenness it is true — to allow him to claim all that Indian devotees would render to him. The blind bard of Mathura was a great poet, but nowhere does he reach to that high nobility of thought which illuminates all that his great rival Tulsidas of Aoudh has written.

To give a list of Suri-das's successors and imitators would be unprofitable, and to describe them wok at any length would occupy too much space. I content myself with referring to Nabha-das (fl. 1600), originally a Dom by caste, the author of the *Bhatalmal*, a collection of legends about the great Vaishnava reformers, from which some historical matter may be extacted. Other famous writers in Braj Bhakha are Deva Datt (early 17th century) of Mainpuri, who has a great reputation amongst Indian scholars and Bihari Lal (fl. 1660), the author of the incomparable *Sat-sai*, or seven hundred couplets in what is some of the daintiest and most ingenious verse that was ever written. The *Sat-sai* has aptly been described as the despair of translators and the mine of commentators. The ease with which its author inevitably uses the right word in the right place makes translation almost impossible, and the compressed nature of his style,—each couplet being in itself a completely finished miniature,—gives rise to difficulties that afford an irresistible temptation to scholars who are learned men without being poets, and who love to hide what is obscure in the still deeper dulness of paraphrase and commentary.

AUTHORITIES

The first recognition of Braj Bhakha as a distinct dialect with which I am acquainted is Lallu Lal's grammar mentioned below, which was published in 1811. The early Jesuit Missionaries do not seem to have been acquainted with it, nor is it mentioned in old collections of language specimens such as the *Sprachmeister*. In the following list I mention only those grammars and other aids to the student which deal directly with the dialect. Full information regarding other works in Braj Bhakha will be found in the general bibliography of Western Hindi.

The only translation of the Scriptures into Braj Bhakha with which I am acquainted is the 'Brij' version of the New Testament by the Serampore Missionaries (Carey and Chamberlain 1818—1833).

GRAMMARS DICTIONARIES AND READING BOOKS

- LALLU LAL.—*General principles of Inflection and Conjugation in the Brij Bhakha or the Lai quoq spoken in the country of Brij, in the District of Goalynr :: the Dominio is of the Raja of Bharatpoor as also in the extensive countries of Bueswara, Bhudawar, Unter Bed and Boondellkund Composed by Shree Lullo Lal Kub Bhalha Moonshee :: the College of Fort Williar Calcutta 1811*
- GARCON DE TABSTY.—*Anecdote relative au Braj Bhakha, traduite de l Hindoustani Journal Asiatique xii (1827) p 298*
- GARCON DE TABSTY.—*Rudiments de la langue Hindoue* Paris 1847
- GARCON DE TABSTY.—*Hin le Hindou Muntahabat Chrestomathie Hin le et Hindoue a l usage des Eleves a l Ecole speciale des Langues Orientales Vivantes pres la Biblio theque Nationale* Paris 1849
- GARCON DE TABSTY.—*Tableau de Kaliyng ou de l Age du Fer, par Wischnu Das traduit de l Hindoue Journal Asiatique, iv xix (1852) p 551*
- PRICE, W.—*Selections Hindoo and Hindostanee to which are prefixed the rudiments of Hindoo and Brij Bhakha Grammar* Calcutta 1827 2nd Edition 1830
- BALLANTINE J R.—*Hindoo and Braj Bhakha Gramma* London 1839 2nd Edition &c 1868
- BALLANTINE, J R.—*Grammar of the Hindostan Language with brief Notices of the Braj and Dakhini dialects* London, 1842
- BATE, J D.—*A Dictionary of the Hindoo Language* Benares 1875 Contains many Braj Bhakha forms
- KELLOGG REV S H D D LL D.—*A Grammar of the Hindoo Language, in which are treated the High Hindi, Braj . . . etc with copious philological Notes* 1st edition 1876, 2nd edition London 1893
- * ARYA.—*Hindoo Grammar :: Hindoo and English in which is treated the Braj Dialect with illustrations from the Rig-Veda by Arva Benares No date*

A skeleton grammar of the Braj Bhākhā dialect is given below. In writing it, I have presumed that the reader is acquainted with the principles of standard Hindostāni. The following additional information will be found of use. For the sake of completeness much is a repetition of matter in the preceding pages.

In many parts of the Braj Bhākhā area, especially to the east and south-east, near the Bhadaurī country, the letter *v*, when it precedes a consonant is often elided, and the following consonant is then doubled. Examples are *maddu* for *mar d*, *v man*, *mazzau*, for *mar jau*, die (imperative), *mattū*, for *mar at hū*, I am dying, *naukannu sū*, for *nauk' anu sū* to the servants (after a verb of saying). In Aligāh we meet a similar elision of *j* in *bhed dayan*, for *bhej dayan*, he sent.

The sound of the letter *w* is very indefinite. It is often pronounced as *b*. Thus, the word for 'he' is as often *bo* as *wo*. The true sound is really something between the two letters. The letter *w* often becomes *m*, especially after a long vowel. Examples are *mahā* (or *bhā*) for *wahā*, there, *char amatu ai*, is grazing, *amatu ai*, is coming, *manāman*, to celebrate, *jane*, they may go, *omati*, she (was) weeping, *baman*, fifty two.

Aspirates are very loosely dealt with. They are quite frequently dropped in the verb substantive. Thus in Aligāh, we have *h*, I am, *e*, thou art, *he is*, *h*, we are, *they are*, *au*, you are, *o*, he was. So, we have *hat* for *hath*, a hand. *H* is moved in its position in *bhā* for *wahā*, there, *bhaut*, for *bahut*, much, and *Lulaph*, for *qasf*, a bolt.

In Aligāh we have *ly* changed to *ch* in *chō*, for *lyō*, why?

Except in the Braj Mandal and the adjacent country, the diphthong *au*, which is so characteristic of Braj Bhākhā, is very commonly changed to *o*. In fact, over the whole area these two letters may be looked upon as mutually convertible. Thus, *chalyan* or *chalvo*, he went.

Attention has already been drawn to the fact that in Braj Bhākhā, strong masculine adjectives (including genitives and participles) of *a* bases, end in *au*, as in *bhalau*, good, *ghar lau*, of the house, *chalyau*, gone. In the Braj of the Braj Mandal, and of the country to its north and east this is not the case with substantives. These end in *ā*, as in Hindostāni. Substantives end in *au* or *o* only in the south country bordering on Rajputana. In the same part of the country, these substantives form their oblique singulars in *a* and then oblique plurals in *ā*, and we meet sporadic instances of this further north. Thus even in Muttia we find *tho're dinā pachhe*, after a few days, in which *dinā* is used instead of the regular Braj Bhākhā form *dinan*. These oblique forms in *ā* and *ā* are no doubt due to the influence of Rajasthāni. Generally these nouns have their singular oblique form and their nominative plural in *ai* or *e*, and then oblique plurals in *an* or *ans*. Thus, *gho'a*, a horse, *gho'ai lau* or *gho'e lau*, of a horse, *gho'at* or *ghore* horses, *ghoran lau* or *ghoran' an* *kau*, of horses. There is one important group of exceptions. Nouns of relationship even when their nominatives end in *a*, have the Rajasthani oblique forms everywhere. Thus in Muttia we have *do chho'a* (not *chho'e*), two sons, again, *lok'e beta ne*, by the younger son.

The letter *e* added to a noun gives the force of the indefinite article (compare the Persian idiom). Thus, *jane lau*, of a certain man, *nauk'e* (Muttia), a servant.

There is the usual locative in *e*, which is found all over northern India, as in *ghare*, in a house. There is also an instrumental in *o* or *ō*, as in *bhulho* or *bhukhō*, (I die) of hunger.

The postposition of the case of the agent is usually *ne* or *na*. Occasionally we meet the form *nu*, as in *tum nu mah'manī lāi e* (Aligarh) you have given a feast. This postposition is the origin of another instrumental case in *n*, *ni*, or *nu*, according to locality. Thus *bhukhan*, *bhulhan*, or *bhulhanu* by hunger. This instrumental in *an* has become confused with the oblique plural in *an* which has an altogether different derivation, and hence an *i* or a *u* is often suffixed to this oblique plural form which has no business to be there. Thus, besides *ghoran* we have *ghorani*, and besides *gharan*, we have *gharanu*. Similarly we meet *majusannu lān*, of servants, *lameennu lān*, to workers, and many other such forms.

Now and then we meet with instances of other old case forms such as *saya* (Aligarh), the accusative dative of *saya* a king. So we have the termination *u* added to the nominative of weak *a* bases as in *ghau* for *ghar* a house. Indeed this termination is often used in the oblique cases as well, where, however, its derivation is different.

There are several instances of the survival of the neuter gender. These have been dealt with *ante* on p. 72 and need not be again discussed.

Adjectives which end in *an* often follow, in the south the example of the past participle, and insert a *y*. Thus *aclyanu*, good, *meryanu* my, *thayyanu* your.

The accusative dative of the personal pronouns often takes the forms *moe toe*, and *wae*, in different varieties of spelling. The final *e* of these forms is very loosely attached to the base, so that, when emphatic particles are added they are inserted between the two. Thus *mo ne*, me also. In Aligarh and East Agra there is a peculiar form of the personal pronoun of the third person *vī*, *gu* or *gwa* he, that, oblique singular *gwa*. Nominative plural *gue* oblique plural *guni*. Connected with it is *gwā* or *ngwa*, there. Another demonstrative pronoun which we meet is nearly the same in form as the relative pronoun. In Aligarh and the east it takes the form *jī*, and means 'this'. To the south it takes the form *je* and means 'that'. Similarly we have words like *jhā* meaning 'here' or 'there' according to locality and *jab*, the equivalent of *tab*, then, besides meaning 'when'.

I have already mentioned the way in which, in some localities, the initial *h* of the auxiliary verb is dropped. Here I may also draw attention to the following forms found in the Doab. *Ni h̄=I am not*. *Hai* is used for *hcar*, having been, and *hatu e*, a nearly pure Kanauji form, for 'he is'. In the definite present when the *h* of the verb substantive is elided, the latter is sometimes combined with the present participle, as in *maratā*, for *marat hā*, I am dying. This may be further contracted in the east to *matā*.

The tense which in ordinary Hindostani is commonly used in the sense of a present conjunctive is, in Braj Bhakha, quite commonly employed in its original meaning as a simple present. Thus *marāū*, I strike as well as 'I may strike'. When the verb substantive is appended to this tense we get another form of the definite present, as in *marāū hatā*, I am striking.

Another method of making a definite present and an imperfect is to take a verbal noun in *ai* or *e* and to append to it the appropriate auxiliary. Thus *marai haū* or *mae laū* I am striking *marai h̄i* or *mae lau* I was striking. The *marai* remains unchanged through all numbers and persons.

Attention has been drawn on pp 69 and ff to the fact that the *y* of the past particle is commonly dropped in the east as we approach Kannur.

As regards idiom we have to note that the agent case is often used with the past tenses of intransitive verbs. Thus (Muttiri) *hol ū bala ne clalyan* the younger son went away. This is of course quite contrary to the use of standard Hindostani but is justified by the practice of Sanskrit. The verb is to be considered as impersonal and the above sentence is literally 'it was gone by the younger son'. In Sanskrit it would be *logi na pītēna clālitam*.

Note also how the past tense of verbs of saying and the like is put in the feminine to agree with *bat* understood. Thus *Tal*, he said literally 'the word (*bat*) was said by him'.

BRAJ BHĀKHĀ SKELETON GRAMMAR.

BRAJ BHĀKHĀ SKELETON GRAMMAR

I.—DECLENSION

	Masculine		Feminine	
	Strong	Weak	Strong	Weak
Sg				
Nom	għożeġ a hor	għar għarr a house	na a woman	ba a word
Obl	għoġra għożeġ għo a	għar għarru	na	ba
Obl	għoġra għożeġ għo a	għar għarru		
Plur				
Nom	għożeġ għoġra għoġra għożeġ għoġra	għar għarru	a drisg	badas
Obl	għoġra u qo a għoġra għoġra u għoġra	għarrah għoġra u għoġra	na yau orjyan orjyan n-naxx	ba an bata b'dan

Postpositions—

Agent no 205

Acc Dat Inv Inv Inv Inv Inv

Abl. Instr. \rightarrow x^T to f_0

Fig. 1. Low-ohm mode for f_{osc}

Les mots de l'art

Adjectives are as in ordinary Welsh and except that strong masculine forms end in *s* as end of a will an abl. gen. form in *s* or *es* and that the plural may also end in *s*, *es* or *a*.

PRONOUNS

	I	Thou	He that	This	Who	That	Who's	What?
Sing								
Nom	ma <i>laa</i> <i>ka</i>	<i>tu</i> <i>ta</i> <i>tas</i>	<i>we</i> <i>waah</i> <i>wal</i>	<i>yah</i> <i>yuah</i>	<i>ja</i> <i>jae</i>	<i>so</i> <i>f</i> <i>an</i>	<i>la</i> <i>laa</i> <i>laan</i>	<i>laka</i> <i>ka</i>
Obl	<i>ma</i> <i>say</i> <i>moah</i> <i>moah</i>	<i>to</i> <i>tuh</i> <i>tak</i> <i>t</i> <i>h</i>	<i>we</i> <i>wa</i> <i>woah</i>	<i>se</i> <i>ga</i> <i>gah</i>	<i>y</i> <i>ja</i> <i>jah</i>	<i>t</i> <i>s</i> <i>lu</i> <i>t</i>	<i>la</i> <i>la</i> <i>laah</i>	<i>laah</i>
Ace								
Dat	<i>nak</i> <i>no</i> <i>may</i> <i>mo</i> <i>mo</i>	<i>tol</i> <i>tuk</i> <i>to</i> <i>tey</i> <i>tei</i> <i>to</i>	<i>ah</i> <i>ediy</i> <i>ore</i>	<i>yah</i> <i>se</i> <i>yaah</i> <i>say</i>	<i>jak</i> <i>j</i> <i>jaah</i> <i>jay</i>	<i>tah</i> <i>t</i> <i>e</i> <i>ta</i> <i>ta</i>	<i>lah</i> <i>la</i> <i>se</i>	<i>laah</i> <i>ka</i> <i>laa</i>
Gen	<i>m</i> <i>au</i> <i>n</i> <i>ryuu</i>	<i>t</i> <i>au</i> <i>teryou</i>			<i>ju</i>	<i>ta</i> <i>u</i>		
Plur								
Nom	<i>hem</i>	<i>tum</i>	<i>w</i> <i>wa</i>	<i>ye</i> <i>yu</i>	<i>jnu</i>	<i>so</i> <i>te</i>	<i>le</i> <i>la</i>	
Obl	<i>hem</i> <i>hem</i> <i>au</i> <i>hemas</i> <i>hemas</i>	<i>tum</i> <i>tum</i> <i>au</i>	<i>n</i> <i>n</i> <i>w</i> <i>haa</i> <i>ew</i> <i>ew</i> <i>ew</i>	<i>n</i> <i>haa</i>	<i>y</i> <i>haa</i> <i>j</i> <i>haa</i>	<i>t</i> <i>t</i> <i>t</i> <i>haa</i>	<i>la</i> <i>kinhaa</i>	<i>h</i>
Ace								
Dat	<i>hara</i> "	<i>tumha</i>	<i>unha</i> <i>naha</i>	<i>nhaa</i> " <i>ha</i>	<i>y</i> <i>nhaa</i>	<i>t</i> <i>ta</i>		
Gen	<i>hama</i> <i>au</i> <i>hama</i> <i>yuu</i>	<i>tumha</i> <i>au</i> <i>tumha</i> <i>yuu</i> <i>t</i> <i>hara</i> " <i>t</i> <i>haryuu</i>					<i>h</i> <i>nhaa</i>	

In all the above examples the first and second persons the plural can be used for the singular. In the paradigm of he that is often substituted for he. Similarly in the third person substituted for the singular. Thus *jaij* *j* *ja* *ay*. Any one is for a boy or a girl. Anything = *Laksh* which is not changed in the plural form. Self ^{sup} *an apna*.

II.—CONJUGATION—A. Auxiliary Verbs and Verbs Substantives

Present, I am

	Sing	Plur
1	<i>hañ</i>	<i>hañ</i>
2	<i>hañ</i>	<i>hañ</i>
3	<i>hañ</i>	<i>hañ</i>

Past, I was Sing more *hau ho*, seen *hi* plus more *hi* or *hd* from *hi*. We also meet the Kanauhi form *hulan huts*, *hut*² *hut*³. Neither of these changes for *peris*:

B Active Verb—Infinitive marker *ma* “make” *na* “hit” *obl* *ma* “be” or *na*, *ni* *masibon* or *mawibon* *obl* *mawibon* or *ba*, to strike
For *masibon*, we have often *swat*’em

Present Participle, *ma-ain* *ma-at*, striking

Past Participle, was won, struck

Conjunctive Participle *mais*, *mais-kor*, *mais-kor-kan*, having struck The final *-r* in all these words (except *kor*) is sometimes omitted
Sometimes we find *kɔ̃* instead of *kor*

Present Indicative or Subjunctive, I strike, or I may strike			Future I shall strike		
	Sing	Plur		Sing	Plur
1	maɪəʊ̯, maɪ̯	maɪə̯, maɪə̯	maɪə̯, maɪə̯, maɪə̯ maɪ̯gən	maɪə̯, maɪə̯, maɪ̯gən	maɪə̯, maɪə̯, maɪ̯gən
2	maɪə̯, maɪə̯:	maɪə̯, maɪə̯:	maɪ̯θə̯, maɪ̯θ̯, maɪ̯θ̯	maɪ̯θ̯, maɪ̯θ̯, maɪ̯θ̯	maɪ̯θ̯, maɪ̯θ̯, maɪ̯θ̯
3	maɪ̯θ̯, maɪ̯θ̯:	maɪ̯θ̯, maɪ̯θ̯	maɪ̯θ̯, maɪ̯θ̯, maɪ̯θ̯gən	maɪ̯θ̯, maɪ̯θ̯, maɪ̯θ̯gən	maɪ̯θ̯, maɪ̯θ̯, maɪ̯θ̯gən

Imperative., **mar,** **marath,** **marav,** **strike thou,** **maran,** **strike ye,** **mar-** **yan,** **be good enough to strike**

¹Other tenses are formed on the analogy of Literary Hindi. See, however, Borrow d. Tense below.

C Irregular Verbs These are —

Jōmō, to become Infinitive, *kōmō* or *kōmōdō* past participle, *bōgyō* (masc obl *bōkyō* or *bōtō*), conj part, *kōto*, *kōmo*-*ta*, etc., present, *hōf*, etc., future, *kōshōdō* *kōshō* *hōfō* etc. The rest is regular, except that the 2nd pi future may be *er-*, and the 1st past participle is occasionally *kōtē*.

drenəd, to give. Infinitive *dənədən* or *dənədəb*; past participle, *dıyan* or *dıyanyı* (wrist old day *də-*,fern day; or *dəi*), or *dınlı an* or *dınlıyan*. pres *dənə*, etc., future, *dənəkən*, *dənəgən*, etc.

Hegel, to take *Jahrgang*, substituting *I* for *d*.

Ufa-negi, to appoint Past participle, *tha-yuk* (masc obj *thayg*, *U-a-* from *U-ay*, that)

Karⁿas, to do Infinitive, optionally *k*l*as* past part *karⁿas*, *L*ight *L*ink*as* or *L*ight *c*onj part, *karⁿas* or *karⁿas* *h*is, future, *karⁿas* or *karⁿas*

~~agreed to go~~ Past participle, *agreed* (verb: *did agree* or *go*; form: *Agreed* or *go*)

D Passive—This is usually formed as in standard Hind; by compounding the past participle with *ja* and *ayi*. A passive is sometimes formed adding *u* to the root. Thus *mariyati*, he is being beaten.

E Borrowed Tense—Brij Bhasha sometimes uses the Rajasthani method of forming a definite present, by adding the verb substantive to the simple present instead of the present participle. Thus instead of *mārātu hāz*, etc., I am striking, we may have,—

	Sing	Plur
1	<i>mārət̪-ħas̪</i>	<i>mārət̪-ħas̪</i>
2	<i>mārət̪-ħas̪:</i>	<i>mārət̪-ħas̪:</i>
3	<i>mārət̪-ħas̪:</i>	<i>mārət̪-ħas̪:</i>

F Causal Verb —This is formed by adding *-an* for the causal and “*-eñan* or *-ea* for the double causal. Thus, *chel’-nab*, to go, *chel’-eñab*, to cause to go, *chel’-eñan-ab* or *chel’-meh-nab*, to cause to cause to go. Sometimes *-an* is shortened to “*-ic*. Thus, *puyacan* or *puy’-star*, he causes to be full. In the past participle, the final *-s* is often omitted. Thus *chel’-nab* (*chel’-nab-s*) is called.

KANAUJ

Kanauj takes its name from the city of Kanya which is situated on the bank of the river Ganges in the modern district of Tarukhabad

Name of the District

That city is one of the most ancient in India under the

name of Kanya Kubja (the Canogyza of classical geography) it is celebrated in Sanskrit literature as early as the Ramayana and the earlier Arab geographers describe it as the chief city of India. In the middle of the 5th century AD it fell into the hands of the Rathor Rajputs. The fifth monarch of this dynasty was Jaichand who is a prominent figure in the Rajput epic of Chund Bairai and in the Alha Udal cycle described under the head of Bundeli. In 1198 AD Jaichand was defeated and slain by the Musalmans, and Kanauj became a portion of the Muhammadan Empire of India. Throughout its history the city also gave its name to its dependencies and to the surrounding district, and Kanauj therefore means literally the dialect of the old kingdom of Kanauj.

At the present day Kanauj is spoken in its greatest purity in the Doab districts of

Where spoken

Etawah and Gurukhabad and north of the Ganges in Shah

Jahnpur. It is also found in Cawnpore and Hardoi, but in

the latter district it is more or less mixed (according to locality) with the Awadhi dialect of Eastern Hindi spoken to its east and in the former it shows signs of the influence not only of Awadhi but of Bundeli. North of Shahjhanpur, in Pilibhit we also find Kanauj, but here it is mixed with Brij Bhakha.

Kanauj is bounded on the west and north west by Brij Bhakha and on the south

by Bundeli. Both of these are, like Kanauj dialects of

Western Hindi. On its east and north east it has the Awadhi dialect of Eastern Hindi.

The area over which Kanauj is spoken is not a large one, and near the borders it is

Varies

influenced by neighbouring dialects. In the tract in which

pure Kanauj is spoken there are few variations. The only important one is that north of the Ganges and in Cawnpore, there is a tendency to add a short *a* to a word ending in a consonant. Thus *det* (masc.) not *det*, giving *bad*, not *bad* after. I have already said that in Cawnpore and Hardoi the dialect is mixed. This is specially the case in Eastern Hardoi (in the Tahsil of Sindhi), where it is difficult to say whether the language is Awadhi or Kanauj. The same is the case in Cawnpore and in that district in the tract on the bank of the Jumna opposite the district of Hamnpur the language is so influenced by the Bundeli of the latter district that it has a special name of its own Trirahi or the language of the river bank. There is also a Trirahi spoken on the opposite (southern) bank of the Jumna which has been described under the head of Awadhi.

Number of Speakers

The number of speakers of Kanauj is reported to be as follows —

Name of District

Number of speakers

Tarukhabad

712 500

Etawah

351 000

Carried over

1 063 500

Number given for Etawah is probably too small

Name of District	Brought forward	Number of speakers
Hardoi (except Sandila)		1 063 500
Shahjahanpur		880 500
Pilibhit		825 000
		432 500
		3 201 500
Mixed dialects—		
Cawnpore Kanauji		1 090 000
Cawnpore Tirkir		40 000
Hardoi (Sandila)		100 000
		1 280 000
TOTAL		4 481 500

As a literary language Kanauji has been overshadowed by its more powerful neighbour Brij Bhakha. The district in the Kanauji area which has produced the most famous authors is Hardoi, where the towns of Pilibhit and Buldham, especially the latter, were the homes of many distinguished writers. Most of these were Moslems, and wrote in Arabic and Persian, but Hindu and Muhammadan writers in the vernacular were not wanting.

The town of Tikampur or Tilwanpur is in the district of Cawnpore. Here, in the middle of the 17th century, flourished four celebrated brothers, Chintamani Tripathi, Matnam Tripathi, Bhukhan Tripathi, and Nilkanth Tripathi. They were voluminous authors, and the reputation of their learning and poetic powers has survived to the present day.

The only work dealing with Kanauji which I have seen is Mr. Kellogg's Hindi grammar. The Scrimpoore Missionaries published a version of the New Testament in Kanauji in the year 1821. The dialect employed differs considerably from that illustrated in the following pages.

As elsewhere stated, Kanauji differs but slightly from Brij Bhakha. It prefers the termination *o* to the *au* of that dialect. *O*, however, also occurs in some forms of Brij Bhakha. Both dialects are fond of adding *u* to the end of nouns which in ordinary Hindostani terminate in a consonant. This is, perhaps, more common in Kanauji which also north of the Ganges, sometimes puts *z* instead of *u*.

With reference to the accompanying selection grammar of Kanauji the following additional facts may be noted—

As in other dialects there is a tendency to drop *h* between two vowels. Thus, 'I will say' is *lakhau* for *lakhai*.

Strong masculine *tadbhava* adjectives (including the genitive case and participles), which in Standard Hindi end in *a*, in Kanauji end in *o*. Thus Hindi *chhot/a*, Kanauji *chhot/o*, small. Strong masculine substantives, however, end in *a*, and this *a* is in some cases (mostly nouns of relationship) not changed to *e* in the oblique singular. Thus, *lai/a*, a son, *lai/a lo* (not *lai/e lo*), of a son.

Weaker masculine *tadbhava*s, which in Hindi end in a silent consonant, in Kanauji optionally end in *u*. Thus Hindi *ghar*, Kanauji *ghar* or *gharu*, a house. This termination *u* is optionally retained in the oblique singular, as *ghar lo* or *gharu lo*, of a house.

As regards Demonstrative Pronouns, these are, in Standard Hindi, *wah* and *yah*, and in Bundeli *bo* and *jo*. Kannauji fluctuates between the two forms. We have *wahu* as well as *bau*, he, that, and *yahu* as well as *jau*, this.

We sometimes find the past tense of a neuter verb used impersonally with the subject in the agent case. Thus *laika ne chalo gao* by the son it was gone away, i.e., the son went away. This is, of course, opposed to the rules of Standard Hindi. Note how verbs of saying, asking, etc. are used in the feminine of the past tense, agreeing with *bat* understood. Thus *us ne lahi*, he said, *us ne puchhi*, he asked.

The past tenses of *dena*, *lenा* and *jana* etc., is in Bundeli, *daو*, *laو gao*. The past tense of the verb substantive is *ahao*, *halo*, or *tho*. In Bundeli it is *alo*, *halo*, or *to*, and in Braj Bhakha, *ahaू*, *hutau*, or *hau*.

KANAUJÍ SKELETON GRAMMAR.

I—DECLENSION—

Sing Nom	Masculine		Feminine	
	Strong		Weak	
	Strong	Weak	Strong	Weak
Sing Nom	gāhārā, a house	gāhar or gāharā, a house	nārī, a woman	nārī, a woman
Obl Plur Nom	gāhāra, gāhāra	—	gāhar, gāharā	gāhar, gāharā
Obl	gāhāra	gāharā, gāharā, gāharā	nārī	nārī

Postpositions—

Agent, nā

Acc-Dat, kā, kā

Abl-Instr., sā, sāt, sān, tā, tā, kāt, kāt-kā

Gen., kā (obl kā), sām kā

Loc., mā, māt, mā, mā, pā, pā

To form the plural, kām or kāmā is sometimes added to both nouns and pronouns.

The oblique plural is sometimes used in the sense of the singular. Thus, jāda dāmān kā, of great value. We sometimes meet an instrumental singular in tā or mā, as in bākhān tā bhākhan, by hunger, and a locative in tā, as gāharā tā, in a house.

Adjectives is ordinary Hindi, except that strong masculine forms end in o instead of a.

PRONOUNS

	I	Thee	He, that	She	Who	That	Who P	What P	Anyone
Sing Nom	māt	tā	māhā, māhā, mā, mā, māhā	māhā, māhā, mā, mā, māhā	jāmā, jāmā, jāmā, jāmā, jāmā	jāmā, jāmā, jāmā, jāmā	kāmā, kāmā, kāmā	kāmā, kāmā, kāmā	kāmā, kāmā, kāmā
Obl	mā	tā	māhā, māhā, mā, mā, māhā	māhā, māhā, mā, mā, māhā	jāmā, jāmā, jāmā, jāmā	jāmā, jāmā, jāmā, jāmā	kāmā, kāmā, kāmā	kāmā, kāmā, kāmā	kāmā, kāmā, kāmā
Aco- Dat	māhā	tāhā	māhā, māhā,	māhā, māhā	jāmā, jāmā,	jāmā, jāmā,	kāmā, kāmā, kāmā	kāmā, kāmā, kāmā	kāmā, kāmā, kāmā
Gen	māhā	tāhā	—	—	—	—	—	—	—
Plur Nom	kām	tām	mā, mā, mā, mā	jām, jām, jām, jām	jāmā, jāmā, jāmā, jāmā	jāmā, jāmā, jāmā, jāmā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā
Obl	kām	tām	mā, mā, mā, mā	mā, mā, mā, mā	jāmā, jāmā, jāmā, jāmā	jāmā, jāmā, jāmā, jāmā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā
Aco- Dat	kāmā	tāmā	tāmāhā, tāmāhā,	māhā, māhā	māhā, māhā, māhā, māhā	māhā, māhā, māhā, māhā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā
Gen	kāmā	tāmā	tāmāhā, tāmāhā,	tāmāhā, tāmāhā	māhā, māhā, māhā, māhā	māhā, māhā, māhā, māhā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā	kāmā, kāmā, kāmā, kāmā

To any of these plurals kāmā or kāmā may be added. Thus, kāmā kāmā, we 'Anything' is kākāhā or kākāhā, indeclinable.

In the personal pronouns, the plural is often used in the sense of the singular. The Reflexive Pronoun is ap or apī, genitive apān, apān, or apānō.

II—CONJUGATION. A Auxiliary Verbs, and Verbs Substantive—

Present, I am

Past, I was Tāh or kāta, fem tāh or kātā. Plur, tāh or kātā, fem tāh or kātā. Or wāh rāhō, etc., like māhō, below

B Active Verb—

Infinitive,—mārān, mārān, mārānō, or mārābō (obl mārābō), to strike

Present Participle,—mārāt or mārātu, striking

Past Participle,—mārā, struck

Conjunctive Participle,—mārā hā or mārā hā, having struck

Present Indicative and Subjunctive I will or I may strike

Future, I shall strike

	Sing	Plur	Sing	Plur
1	mārā, mārā	mārā	mārāhā, mārāhā, mārāhā, mārāhā	mārāhā, mārāhā
2	mārā, mārā go	mārā, mārā go	mārāhāt mārāhāt mārāhāt mārāhāt	mārāhāt, mārāhāt
3	mārā, mārā gō	mārā, mārā gō	mārāhāt mārāhāt mārāhāt mārāhāt	mārāhāt, mārāhāt

Imperative,—sing mār, plur mārā, respectful, mārāy, mārāye. Other tenses are formed on the analogy of Brāh Bhūkti, substituting for mār in all verbal terminations.

C Irregular Verbs These are—

hā, to become Past participle, hāyō or hānō. Other forms regular

dā, to give, and hā, to take Past participles, dāt and hāt, respectively. Other forms regular

jan, to go Past participle, gāyō or gānō

kānā, to do, and mārān, to die, are usually regular. Thus, past participle, kātā and mārābō

D and E—The present is formed as in Brāh Bhūkti. So also, like that divided, hananj; occasionally borrows its definite present from Rājasthān.

BUNDELT OR BUNDELKHANDI

As its name implies Bundelkhandi is the language of Bundelkhand 'Bundeli' signifies the language spoken by the Bundela who are the principal inhabitants of that country According to the Area in which spoken

Geetee of India Bundelkhand is the tract lying between the river Jamna on the north the Chambal on the north and west the Jabalpur and Saugor Divisions of the Central Provinces on the south and Rewa or Baghelkhand and the Mirzapur Hills on the south and east Politically this area includes the British districts of Binda Hamirpur Jalsun and Jhansi so much of the Gwalior Agency of Central India as consists of the home districts of the State of Gwalior the whole of the Bundelkhand Agency and a small portion on the west side of the Baghelkhand Agency The area in which Bundeli is spoken does not altogether coincide with this definition In the first place the dialects spoken in the district of Binda are not Bundeli They are broken forms of the Bagheli dialect of Eastern Hindi and have been described under that language¹ The River Chambal forms the northern and western boundary of the State of Gwalior On the north Bundeli not only extends to that river but crosses it into the districts of Agra Mungarpur and Etawah being spoken in the southern portions of each On the west it does not extend to the Chambal the languages spoken in the western portion of Gwalior being Bihari Bihakhi and various forms of Rajasthani On the south it extends far beyond the nominal boundaries of Bundelkhand It is spoken not only in the districts of Saugor and Damoh and in the eastern portions of Ichhopur all of which like the south of the Bundelkhand Agency lie on the Vindhyan plateau but is the vernacular of the districts of Nasirabad and Hoshangabad which lie in the Nerbidi Valley and still further south on the Sipuri plateau of the district of Seoni On the same plateau it is spoken in a broken form by the Lodhis of Balaghat and over the centre of the district of Chhindwara and a large number of its speakers have even found their way into the great Nagpur plain and are heard speaking a mongrel *patois* in the district of Nagpur the proper vernacular of which is Marathi We may say roughly that it is spoken by nearly seven millions of people and over an area of nineteen thousand square miles

Bundeli is bounded on the east by the Bagheli dialect of Eastern Hindi on the north and north west by the closely related Kainchi and Baj Bhakhi dialects of Western Hindi and in Hamirpur by the Purhai form of Bagheli spoken on the south bank of the Jamna, on the south west by various dialects of Rajasthani the most important of which is Malwi and on the south by Marathi It merges gradually without any distinct boundary line through some mixed dialects into Eastern Hindi Kainchi Baj Bhakhi and Rajasthani but there is no merging into Marathi although there are some broken dialects which are mechanical mixtures of the two languages

Bundeli is on the whole a very homogeneous form of speech There is one uniform type current over the greater part of the area in which it is heard Natives who are very quick to notice

slight variations of dialect, maintain that there are two or three sub-dialects to which they have given special names, but the differences are only very unimportant local peculiarities. There are, however, towards the north of the Bundeli tract some intermediate forms of speech which deserve notice, and there are also the broken dialects of the south. The varieties of the standard Bundeli which are recognised by natives are called Pāwari, Lodhani or Rathori, and Khotola. Pāwari is the dialect used in the north east of the State of Gwalior, and in Datia and its neighbourhood, where the Pāwari Rajputs are numerous. Lodhani or Rathori is the dialect spoken in the Rath Pargana of Hamirpur, and the neighbouring portion of Jalaun, where the Lodhis are in a majority. In the heart of the Hamirpur district, and adjoining the Rath Pargana lie the Biwan Chawasi Parganas of the Chakhhui State, the Saoli State, and the Jigni Jigni, all falling politically under the Bundelkhand Agency. The same dialect is also spoken in them. Khotola is the form of Bundeli spoken in the south east of the Bundelkhand Agency and in the neighbouring part of Bighellkhind, i.e., in the Panna State and its neighbourhood. The same form of speech is also found in the adjoining district of Damoh in the Central Provinces.

The mixed dialects are Baniphari Kundii Nibhrata on the east, shading off into Eastern Hindi, and Bhandari, on the west shading off into Brij Bhakha. Of these Baniphari is the most important. It is spoken in the south east of the Hamirpur district, and in the north centre and east of the Bundelkhand Agency. Here the Baniphari Rajputs are strong, and an epic cycle celebrating their deeds, and composed in their language, is famous all over northern India. The Baniphari sub dialect varies somewhat from place to place that of Hamirpur being so full of Bagheli idioms that I have been compelled to describe it under that language (*ante*, Vol VI, pp 155 and ff.). That of the Bundelkhand Agency though borrowing freely from Bagheli is in the main Bundeli, and is dealt with here.¹ Kundii is spoken on both banks of the river Ken, which separates the district of Binda from Hamirpur. The Kundii or the Binda side of the river is based on Bagheli and has been described under that language (*ante*, Vol VI, pp 152 and ff.). That on the Hamirpur side is a mixed language, but its basis is Bundeli, and therefore it is described in the following pages. Along the north side of the Hamirpur district, on the south bank of the Jamni there is a narrow strip of country in which Tuhuri, a mixed dialect based on Bagheli, is spoken. It has been described *ante*, Vol VI, pp 132 and ff. This Tuhuri goes on into the district of Jalaun, where it gradually merges into the standard Bundeli of the district through a form of Bundeli known as Nibhrata. Bhandari or Tewanguli is properly speaking the dialect spoken in Bhandari and Tewanguli, on the banks of the Chambal where it separates the Gwalior State from Etawah and Igari. On the north side of the river we find it in the country near the Chambal belonging to these two districts and to Mungpuri. In Gwalior it extends right down the whole extent of the home districts of the State, having Brij Bhakha and Rajasthan to its west, and on its east, to the north Pāwari (already described) and further south ordinary standard Bundeli. Standard Bundeli itself, which is recognised by natives is not being Pāwari, Lodhani, or Khotoli, is spoken in the rest of the districts of Jalaun and Hamirpur and of the Bundelkhand Agency, in Jhansi and Saugor, together with the portions of Gwalior and Bhopal immediately to their east, and in Soni, Narsinghpur, and Hoshangabad.

¹ A full account of Baniphari will be found on pp 481 and ff. *ante*

The broken dialects of the south are not like the mixed ones of the north as they are not intermediate links each between two neighbouring languages. The two languages in each case are there, but as the members of each pair are not closely connected, they do not merge into each other. There is, instead, a broken *patois* which is a purely mechanical mixture of the two forms of speech. The speakers who are familiar with both, sometimes use the idioms of one and sometimes of the other, and usually show so strict impartiality that in one sentence they will use the one for expressing a particular idea, and in the next will employ the other for expressing it over again. These broken dialects are Lodhi, Koshti, Kumbhari and Nagpuri 'Hindi' which are Bundeli mainly mixed with Marathi and the Bundeli of central Chhindwara which is mixed with ordinary Hindostani. Lodhi is spoken by the members of the Lodhi tribe who have settled in Bilaspur (comprise the Lodhanti Bundeli of the north) and Koshti by Koshtis in Chhindwara, Chander and Bhindara. Kumbhari is spoken by the Kumbhais of Chhindwara and Buldana. Nagpuri 'Hindi' is the so called 'Hindi' of the district of Nagpur.

The following figures show the estimated number of speakers of the various forms of Bundeli. They are based on the census of 1891 —

Number of Speakers	Name of Dialect	Where spoken	Number of speakers
Standards	Jhansi		679 000
	Jalaun		360 129
	Hamirpur		384 000
	South east Gwalior		200 000
	East Bhopal		67 000
	Orchha etc		383 400
	Sangor		582 500
	Dausa ngpur		363 000
	Seoni		195 000
	Hoshangabad		300 000
		Total Standard	3 014 721
Pawar	North east Cawal or Dausa etc		160 000 203 500
		Total Pawar	363 500
Lodhanti or Rathora	Hamirpur Charkila etc in Hamirpur Jalaun		99 000 99 500 8 000
		Total Lodhant or Rathora	145 500
Khatola	Panna etc Damoh		569 200 392 000
		Total for Khatola	891 200
	Totals for all varieties of Standard Bundeli		4 909 929

Name of dialect	Where spoken	No. of speakers	
Mixed dialects of the North east—		Brought forward	4 909 920
Ban phari	North-east Bundelkhand	245 400	
	West Bighohi and (Hamirpur not included in the total)	90 000 5 000	
		Total Ban phari	350 400
Kuntri	Hamirpur	11 000	
Nibhatri	Jalana	10 ..00	
		Total mixed dialects of the North	366 600
Mixed dialects of the North west—			
Bhadauri or Tewargaphi	Gwalior	1 000 000	
	Agra	250 000	
	Mathura	8 000	
	Etawah	55 000	
		Total Bhadaur	1 313 000
Broken dialects of the South—			
Lodhi	Balaghat	18 600	
Chhindwara Bundeli	Chhindwara	115 500	
Kosli Dialects		14 693	
Kumbhar Dialects		1 960	
Nagpuri Hindi	Nagpur	103 900	
		Total broken dialects of the South	289 672
		Total of all forms of Bundeli	6 869 201

Bundeli has a large literature. There is in the first place the well known epic cycle about Alha and Udal still sung all over northern India and preserved by bards in the Banaphuli dialect. These heroes lived in the latter half of the twelfth century A.D. and their exploits have been the subject of verse ever since. The poet Chint Bardi who according to tradition was their contemporary, devoted a whole canto of his famous epic to Prithviraj's wars with the State of Mihoba, whose champions they were. Formal Bundeli literature, of the kind which the learned of India delight in, dates from at least the time of the Emperor Akbar. Kasab Das, the founder of vernacular rhetoric was a native of the State of Orchha and served as an ambassador from Indrajit Singh, its king, to that monarch. He flourished at the end of the sixteenth century, and his works are to the present day the acknowledged standard of poetical criticism for the whole of Hindostan. From his time Bundell hand has produced a long series of writers on poetry. From it have sprung many masters, whose works are admitted authorities on the art of criticism. Perhaps the two best known are Padmikar Bharti of Banda and Pajnes of Panna both of whom flourished in the early part of the nineteenth century. All these could tell how poetry should be written, but none of them were great original poets themselves. The school of Bundelkhand shone in analysis rather than in composition. The only original writers of importance were Pran Nath and Lal Kishori, both of whom attended the court of Chhattisgarh of Panna in the first quarter of the eighteenth century. Pran Nath was a religious reformer who attempted to combine Hinduism with Muhammadanism. He was a

voluminous author, and wrote in a curious language, which, like his doctrine, was a compound of Hindu and Islam. While the grammatical structure of his language is purely vernacular, the vocabulary is mainly supplied from Persian and Arabic. Lal Kabi wrote the Chhattar Prakrit, an account of the life of his patron Chhattarsil and of his father Champati Ray. It is noteworthy as one of the few original historical works written by an Indian for Indians.

AUTHORITIES

LEECH Major R. C. B.—Notes on a short Vocabulary of the Hindustani Dialect of Bundelkhand Journal of the Asiatic Society of Bengal Vol. xii, 1843 pp 1086 and ff Contains a short grammar and a full vocabulary.

SMITH V. A.—Popular Songs of the Hamirpur District in Bundelkhand, A. W. P. Journal of the Asiatic Society of Bengal Vol. xlii 1870 Pt I pp 389 and ff

SMITH, V. A.—Popular Songs of the Hamirpur District in Bundelkhand, A. W. P. No II. 1b, Vol. xli 1876 Pt I pp 279 and ff

Besides the above, Mr Vincent Smith has most kindly placed at my disposal a manuscript collection of Bundeli popular songs and a series of notes on the grammar of the dialect which have been freely utilised in the following pages.

As elsewhere in Hindostan, both the Nagari character and its congener, the Written Character Kaithi character, are used in writing Bundeli. Bundeli has several words in its vocabulary which are not met with in ordinary dictionaries. Some of these will be found in the specimens and in the Standard List of Words and Sentences. In addition I give the following from the Bundelkhand Gazetteer—

Baba *bare baba*, a paternal grandfather

Dai, a grandmother

Dada *bhan*, *bhaiya*, *bapu* a father

Didi, *aiya* *maz*, a mother

Duda a paternal uncle

Kalshi, an aunt, the wife of a *duda*

Bhaiya *dau dada*, *nana*, an elder brother

Blobhi *bhangi*, an elder brother's wife

Lahuri, *gutni*, a younger brother's wife

Dulhan *lagai*, *maha iya*, *basahi*, *juna*, *golani*, a wife

Didi, a sister

Bitiya *buinya* *chhauni* a daughter

Lala, *dadu*, *chhauna* *bua*, a son

Phuwa *buwa*, a mother's sister

Jga, a sister's husband

Pahun nat, a son in law

Sar *sao*, a wife's brother

Saho *aut*, *mahtau*, a father in law

Bhami, *bhaene*, a sister's son

Gai, *lotiya*, a *lota*

Genduwa, *jhasi* *Lai ora*, a *lota* with a spout

Thariya *tha*, *tath*, a salver

Batnuwa, a brass vessel for holding water (Hindi *batloha*)

- Khorā, Khor'wa, Khor'ya, belya*, a cup (H. *latora*)
Kop'si, a large brass plate (H. *parat*)
Chambu, a brass cup (H. *bela*)
Kal'sa, a brass water pot (H. *gagarī*)
Tameh'ra, a copper water-pot
Karahiya, an iron pan
Gangal, an earthen vessel (H. *karadas gaga*)
Pandabbā, a betel box
Sanarsi, tongs (H. *sūrīsī*)

Grammar — It is hoped that the following sketch of Bundeli grammar will be found sufficient for understanding the specimens.

Pronunciation — When the vowels *e* and *o* are shortened they become *i* and *u*, respectively. Thus from *beti*, a daughter, we have *bitiya* and from *ghoro* a house *ghur'wa* not *betya* and *ghor'ua* as in the more eastern languages. I have no proof of the existence of the short vowels *e* and *o* in Bundeli, but it is probable that the short *e* occurs in words like *latek*, how many? The diphthong *ai* is commonly confused with *e*, and *au* with *o*. Judging from the specimens *e* and *o* seem to be the most common pronunciations. Thus we find *ləchō*, for *Lahāū* I will say, *jehe* and also *jaihe* thou wilt go, and *oi*, for *au*, and In the following grammatical notes, when there are authorities for both pronunciations I shall write *e* and *o* respectively, it being understood that when these letters form parts of terminations they can be also written *ai* and *au* respectively. The value of other vowels is also fluctuating. Thus we find *i* substituted for *a* in *biobār*, equal to, and the vowel *a* lengthened in *sayi*, it, fem., remained. So also the word for the conjunction 'that' is indifferently written *li*, *le* and *le*.

As regards consonants the letter *t* is often substituted for *t*, *ts* in *paro*, he fell, *daw* *lc*, having run, and *ghur'wa*, a house. In the word *haligat*, truth, a *g* has been substituted for a *l*. The most prominent feature, however, is the constant elision of a medial *h*. Thus, we have *lai* or *Layi*, for *lahi*, he said, *ian*, for *rahān*, to remain, *luab-lē lal* for *Lahabe* he lark fit to be called, *pāna deo*, for *pahnā deo*, clothe. When a long *a* precedes the *h*, a following *a* is changed to *u*, *us* in *chaut* for *chahat*, wishing *Rahi lc*, having remained, becomes *rei lc*. Other forms of the same verb are *rai hāi*, they, fem., remain and *ao to*, he had remained. In this connexion note the form *bhant*, for *bahut*, much. The letter *y*, as an initial is unknown, its place being supplied by *j*. So also, *b* is substituted for initial *w*. Thus, *jo*, for *yāh*, this, and *bo* for *nah*, that.

Declension — The use of long forms of nouns, usually in a diminutive or non-honorific sense, is very common. Masculine long forms mostly end in *wa*, and feminine ones in *ya*. Thus we have both *ghoro* and also, more commonly, *ghur'wa*, a house, *beti* and also *bitiya*, a daughter. We also often meet redundant forms in *aria*, as in *bilāria*, a cat and *chitava* a bird.¹

¹ Theoretically every Indo Aryan noun can have three forms a short a long and a redundant. The short form may be either weak or strong. In eastern languages such as Bihari all four forms of one and the same noun are commonly found but so far as information is available in the more western dialects such instances have not been recorded although they probably occur in the mouths of villagers. As an example of these different forms I may quote from Bihari — weak short form *ghor* a long strong short form *gho* a horse long form *ghor'wa* a long redundant form *ghorawas* a horse.

Masculine *tadbhava* words¹ which in Hindostani end in *a*, in Bundeli usually end in *o*. Thus Hindostani *gho:a*, but Bundeli, *gho:o*, a horse. The only exceptions which I have noted are some nouns of relationship, such as *dadda*, a father, *mota*, a son, *Lalla*, an uncle, and long forms like *ghus"wa*.

The feminine often has *n*, where standard Hindostani has *m*, as in *tel"ni*, an oilman's wife, but Hindostani *telin*. So *hur"lini*, a harlot.

The declension of nouns closely follows that of Hindostani. Masculine *tadbhavas* in *o* form their oblique form singular, and usually their nominative plural, in *e*. The oblique plural ends in *an*. We thus get the following forms of *gho:o*, a horse:

Singular	Plural
Direct, <i>gho:o</i>	<i>ghō:e</i>
Oblique, <i>gho:e</i>	<i>gho:an</i>

Other masculine nouns remain unchanged in the singular, and in the nominative plural but form the oblique plural by adding *an*. This is the general rule, but some nouns in *a* form the nominative plural in *ā*, or even in *an*. Thus, *henna*, a deer, nom pluri, *hinnā*, *Lutta*, a dog, nom and obl plurial, *Luttan*. Feminine long forms in *iya* form the nominative plural in *iā*, and the oblique plural in *iyan*. Other feminine nouns form the nominative plural in *e*, or, if they end in *i*, in *ī*, and the oblique plural in *an* or *in*. All feminine nouns remain unchanged in the singular. Examples of these forms taken from the specimens are —

Singular		Plural	
Direct	Obl que	Direct	Oblique
<i>Loro</i> , younger	<i>lore</i>	<i>lo:e</i>	<i>lo:an</i>
<i>Dadda</i> , a father	<i>dadda</i>	<i>dadda</i>	<i>daddan</i>
<i>Ku lā:m</i> , a bad action	<i>lu-lārm</i>	<i>lu lā:m</i>	<i>lu-lār man</i>
<i>Chalar</i> , a servant	<i>chala:</i>	<i>chala:</i>	<i>chal"e an</i>
<i>Sār</i> , a bull	<i>sār</i>	<i>sāron</i>	<i>sā:an</i>
<i>Rahayā</i> , a dweller	<i>rahayā</i>	<i>rahayā</i>	<i>rahayān</i>
<i>Nugaria</i> , a finger	<i>nugaria</i>	<i>nugariā</i>	<i>nugariān</i>
<i>Hur"lini</i> , a harlot	<i>hur"lini</i>	<i>hur"lini</i>	<i>hur"linin</i>
<i>Gat"li</i> , a thump	<i>gat"li</i>	<i>gat"li</i>	<i>gat"lin</i>

Sometimes we meet ordinary Hindostani forms, as *bate*, words, *helio le sang*, with friends, *paō mē*, on feet. Note also the forms *gha:e* in a house, *bhukhan-le mare*, through hunger.

Cases are made as usual by postpositions. The following are the principal. The sign of the agent case is *ne* or *ne'*. That of the accusative and dative is *lō* or *lhō*, of the ablative *se* *se'* or *sō*, and of the locative *mai* or *mē*. *Lai* or *lane* is 'for'. The usual suffix of the genitive is *lo*, obl masc, *le*, fem dir and obl, *li*. The termination *lhō* is also apparently sometimes used to form an oblique genitive, as in *ta lhō piche*, after that. Unless the words are mistake of the writer, as they probably are, we have

¹ A *tadbhava* word is one which has come down from the ancient Sanskrit by a regular process of development through Prakrit into the modern Indo-Aryan languages. A *tatparya* is one which has been borrowed in later times direct from a language to make up some real or false deficiency in the vocabulary.

In one case, *nach le bol suna*, *le* laid the sound of dancing an oblique genitive used instead of a direct one Either *le* or *suno* must be wrong

Tadbhava adjectives in *o* change in the same way as the suffixes of the genitive The oblique masculine ends in *e*, and their feminine, direct and oblique in *i*. Thus *sab^o, o*, all obl masc *sab^o, e*, fem *sab^o, i*

The following are the forms of the two first personal pronouns —

Singular

Nom	<i>me, me̤, mai̤, I</i>	<i>tṳ̄ tā̤, thou</i>
Agent	<i>mai̤ ne</i>	<i>ta̤ ne</i>
Gen	<i>mo lo, me̤ o, mo̤ o mono</i>	<i>to lo te̤ o, to̤ o tono</i>
Obl	<i>moy, moe, mo</i>	<i>toy toe, to</i>

Plural

Nom	<i>ham</i>	<i>tum</i>
Gen	<i>ham lo, hamao, hamao</i>	<i>tum lo, tumao, tumao</i>
Obl	<i>ham</i>	<i>tum</i>

'He' or 'that' is *bo* or *ū*, 'she' is *ba*. The obl sing of both is *ba u ū* or *ta* 'To him' is *bay* or *bae*. The nom plur is *be* and the obl plur is *bin* or *un*. These are all the forms which are vouched for by the specimens Others probably occur

'This' and 'who' are both *jo* (fem *ja*), obl sing *ja* nom plur *je*. No forms of the oblique plural occur in the specimens 'This' is also *e*, with an oblique plural *in*

'Your Honour' is *ap*, with a dative *apan khō* 'Own' is *ap^ono*. All these genitives undergo the usual modifications. Thus, the feminine of *mero* is *meri*, and of *ap^ono*, *ap^onī*.

Ka, obl *lāye*, is 'what?' *Kou*, obl *lau*, anyone, *lachhu*, anything, *katek*, *lītēk* or *lai*, how many?

CONJUGATION

A.—Auxiliary Verbs and Verbs Substantive

Present, I am

Past, I was

Sing	Plur	Sing		Plur	
		Masc	Fem	Masc	Fem
1 <i>hō̤ ū</i> , or <i>āw</i>	<i>hō̤, āy</i>	<i>hato, or to</i>	<i>hati, ti</i>	<i>hate, te</i>	<i>hati̤ tī</i>
2 <i>he ay</i>	<i>ho, aw</i>	<i>hato to</i>	<i>hati, ti</i>	<i>hate, te</i>	<i>hati̤ tī</i>
3 <i>he, ay</i>	<i>hō̤, āy</i>	<i>hato to</i>	<i>hati, ti</i>	<i>hate, te</i>	<i>hati̤, tī</i>

Other forms are *hukhō*, or *hukhō go* I will be, *hue*, it may be, *bhao*, fem *bhayē*, masc plur *bhaye*, he became, *naiyā*, I am not, *naiya*, he is not, and so on, *bhā̤ na chahiyē*, ought not to become

B Active Verbs—*Ma, an*, to strike Infinitive and Verbal Noun *maian* and *naibō*, obl *marbu*, also *marē* Present Participle *maiat* Past Participle *maio*

Present Subjunctive, I may etc.

Future I shall strike

Sing	Plur	Sing	Plur
1 <i>mar ū</i>	<i>mar ē</i>	<i>mar hō̤</i>	<i>mar hē̤</i>
2 <i>mar e</i>	<i>mar o</i>	<i>mar the</i>	<i>mar rho</i>
3 <i>mar i</i>	<i>mar i</i>	<i>mar ihu</i>	<i>mar ihē̤</i>

In the future the vowel *a* is often substituted throughout for *i*, thus, *mar^ahō*
 Another form of the future is made by adding *go* to the present subjunctive
 The *go* is liable to change for gender and number Thus—

SINGULAR		PLURAL	
Masc	Fem	Masc	Fem
First Person, <i>marū-go</i>	<i>marū-gī</i>	<i>mar̄ ē ge</i>	<i>mar̄ ē gī</i>

and so on for the other persons

Present Definite, *marat hō* or *marat āiv*, I am striking The auxiliary verb is commonly omitted, so that the present participle alone serves for all persons and both numbers

Imperfect, *marat hato*, or *marat to*, etc., I was striking The auxiliary changes according to the gender and number of the subject

Imperative—This is the same as the Present Subjunctive, except that the second person singular is *mar*

Tenses formed from the Past Participle—In the case of transitive verbs, these tenses are construed passively, exactly as in Hindostani, the subject being put in the case of the agent with *ne* Thus, *mai-ne ma:o*, I struck, *mai ne ma:o-to*, I had struck

Irregularities—Verbs whose roots end in *a* generally form the present participle in *at*. Thus, *jat*, going Some, however, insert a *u* Thus, *chaut*, wishing, *aut*, coming So also, *aut*, remaining *Den*, to give, and *len*, to take, make *det* and *let*

The verb *karan*, to do, makes its past participle regularly Thus, *ka:o* The past participle of *den*, to give, is *da:o*, of *len*, to take, *la:o*, and of *jan*, to go, *ga:o* In forming the feminine and the plural these generally insert *y* Thus *dayi*, *daye* Note that in the past tense, the verb *kan*, to say, is always put in the feminine to agree with *bat* understood Thus *Layi*, or *La:i*, he said Note in this connection the phrase *rayi ka*, literally, what remained ?, which is used as a kind of expletive meaning 'thereupon'

An example of a desiderative form is *bharo chaut to*, he was wishing to fill An example of an inceptive compound is, *an lago*, he began to remain

The conjunctive participle ends in *le* or *lē* Thus, *ma: le*, or *ma: lē* having struck

The case of the agent is used with some laxity in the specimens Thus, we have it used with intransitive verbs in *ba ne baitho*, he sat, *ba ne lago*, he began In *ba ne chaut to*, he was wishing, we even have it used before a tense formed from the present participle

LITERARY HINDOSTĀNĪ.

The first specimen is a version of the Parable of the Prodigal Son in pure Thēth Hindostānī by the late Mahāmahōpādhyāya Pandit Sudhakara Dwivādi, F.A.U. It is capable of being written in, and is perfectly legible in, both the Dēva-nāgarī and the Persian characters. In order to show this, it is printed in both characters.

Although in Thēth Hindi it will be observed that it contains one or two foreign words, such as the Persian *bakhara*, a share, and the Sanskrit *pāpa*, sin. Such words are included because, although foreign, they are in daily use in everybody's mouths. They have attained to full right of citizenship.

[No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

HINDOSTĀNĪ (*Thēth* VARIETY).

(*Mahāmahopādhyāya Pandit Sudhakara Dwivādi, F.A.U., 1898.*)

DEVA-NĀGARĪ CHARACTER.

किसी मानुस के दो बेटे थे। उनमें से लहरे बेटे ने बाप से कहा है बाप आप के धन में जो मेरा वखरा हो उसको मुझे दे दीजिये। तब उसने अपना धन उनमें बाँट दिया। बहुत दिन नहीं बीते, कि लहरा बेटा सब कुछ बटोर दूर देस चला गया और वहाँ लुचपन में दिन वितावते अपना धन उड़ा दिया। जब वह सब कुछ उड़ा चुका तब उस देस में अकाल पड़ा और वह कांगाल हो गया। तब वह उस देस के किसी भले मानुस के यहाँ जाकर रहने लगा जिसने उसको अपने खेत में सूअर चराने को भेजा। और वह चाहता था, कि मैं अपना पेट उन क्षीमियों से भरूँ जिन्हें सूअर खाते हैं पर कोई उसको कुछ नहीं देता था। तब उसको चित हुआ और कहने लगा, कि मेरे बाप के यहाँ इतनी अलेलह रोटी होती है कि कितने मजूरे पेट भर खाते हैं और वचाय भी रखते हैं और मैं भूखा मरता हूँ। मैं उठता हूँ और बाप के पास जाकर यही कहँगा कि हे बाप मैंने भगवान के विमुख और आप के सामने पाप किया। मैं फिर आप का बेटा कहे जाने जोग नहीं। सुभको अपने मजूरों में से एक को नार्दौं रखिये। तब वह उठ

कर अपने वाप के पास चला । पर वह दूर ही था, कि उसके वाप ने उसको देख कर दाया की, और दौड़ कर उसके गले में लिपट गया और उसको चूमने लगा । वेटे ने कहा है वाप मैं ने भगवान के विमुख और आप के सामने पाप किया और आप का बेटा कहे जाने जोग नहीं । पर वाप ने अपने चाकरों में से एक से कहा, कि सब से अच्छा कपड़ा इसको पहिनावी और हथ में अँगूठी और पावों में जूते । और चलो हम लोग खायँ और बेलसें । क्योंकि यह बेटा मरा ऐसा था फिर से जीया है हेराय गया था फिर मिला है । तब वे सुख से बेलसने लगे ॥

उसका जेठरा बेटा खेत में था । जब वह आते हुए घर के निअर पहुँचा तब नाँचने बजाने का सुर सुना । उसने अपने चाकरों में से एक को तुला कर पूँछा, कि यह क्या है । उसने उस से कहा, कि आप का भाई आया है और आप के वाप ने जेवनार किया है क्योंकि उसको हरा भरा पाया है । इस पर उसने रिस किया और घर के भीतर जाना न चाहा । पर उसका वाप बाहर आकर उसको मनावने लगा । उसने वाप को जवाब दिया कि देखिये मैं इतने बरसों से आप की टहल करता हूँ और आप के अदेस का टालना न किया और आपने मुझको कभी एक मेमना भी न दिया कि मैं अपने मेलियों के संग विहरता । पर आप का यह बेटा जो पतुरियों के संग आप के धन को खा गया है जैसे ही आया तैसे ही आप ने उसके लिये बढ़ियाँ जेवनार किया है । वापने । उससे कहा है बेटा तूँ सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है । पर हुलसना और हरखना पद है क्योंकि यह तेरा भाई मरा ऐसा था फिर जीआ है हेराय गया था फिर मिला है ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (*Third VARIETY*)

(Mahāmahāpādhyāya Pandit Sudhākara Dvivēda, T A U, 1898)

PERSIAN CHARACTER

کسی ماس لے دو شے یعنی اُن میں سے لہرے شے لے باب سے کہا ہے باب آپ کے دھن میں ہو میرا بحیرہ ہو اُسکو متعین دے دیجئے سب اسے اتنا دھن اُن میں بانٹ دیا۔ یہ دن بھیں یعنی کہ لہرے بیٹھا سب کچھ نثار نور دس حلا گیا اور وہاں لمحن میں دن بیارے اپنا دھن اڑا دیا حب وہ سب گچھہ اڑا حدا سب اُس دس میں اہل نڑا اور وہ کنگال ہو گدا۔ سب وہ اُس دس کے کسی بھلے ماس لے بہاں حاکر رہتے لگا حسینے اُسکو اسے کھدک میں سواؤر حرائے کو بھینچا اور وہ حاہنا ہما کہ میں اپنا بیٹھ اُن حمدوں سے بھروس ہلہمیں سواؤر کھائے ہیں پر کوئی اُسکو گچھہ بھی دیا ہما۔ سب اُسکو حلب ہوا اور کہتے لگا کہ میرے باب کے بہاں ابھی آلللہہ روٹی ہوئی ہیں کہ کلیے منہورے پیٹھ بھر کھائے ہیں اور بھائی بھی رکھئے ہیں اور میں نہ موکھا میرا ہوں۔ میں اٹھنا ہوں اور باب کے پاس حاکر بھی کھوں گا کہ ہے باب میں کے بھگوان کے نمکھہ اور آپ

لے سامنے پاپ کدا ہے مدن بھر آپ کا بیٹا ہے حاوگ بھس ہے
 متحمہ کو اپنے محوروں مدن سے ایک کی بائی رکھئے ہے س وہ اُٹھہ
 کر اسے باب کے پاس حلا ہے پروہ دُور ہی دھما کہ اُسکے باب سے اُسکو
 دیکھہ کر دایا کی اور دوڑ کر اُسکے گلے مدن لدھ گدا اور اُسکو حومہ
 لگا ہے شے ہے کہا ہے باب مدن سے بھگوان ہے نمکھہ اور آپ لے سامنے
 پاپ کیا اور آپ کا بیٹا ہے حاوگ بھس ہے پر باب سے ایسے
 چاکروں میں سے ایک سے کہا کہ سب سے احْمَانِ کنڑا اُسکو بھداو اور
 ہابیہ مدن انگوٹھی اور پاروں مدن ہوئے اور حلو ہم لوگ کھاں
 اور بلسنس کیونکہ بہہ بیٹا مرا آسنا دھما پھر سے حنا ہے ہڑای کدا
 دھما پھر ملا ہے س وہ سکھہ سے بلسندے لگے ہے

اُسکا خٹھرا بیٹا کھد مدن دھما س ح وہ آئے ہوئے کرے بیڑ
 پھوپھا س باقیہ بھائے کا سُر سَدَا ہے اُسے ایسے حاکروں مدن سے ایک
 کو بُلاد کر پھوپھا کہ بہ کدا ہے اُسے اُس سے کہا کہ آپ کا بھائی آتا
 ہے اور آپ کے باب سے حدوبار کھانا ہے کیونکہ اُسکو ہرا بھرا بانا ہے
 اسپر اُسے رس کدا اور گھر کے بھدر حانا ہے حاہا پر اُسکا باب باہر
 آکر اُسکو مناوے لکا اُسے باب کو حواب دیا کہ دیکھئے مدن ایسے
 برسوں سے آپ کی ٹھہل کریا ہوں اور آپ کے آنس کا ٹالدا ہے کدا اور
 ایسے متحمہ کو کھینچیں ایک مدمدا بھی ہے دیا کہ مدن ایسے ملنلوں سے سک

پھرنا ہ پر آپ کا بہ ندٹا حو پدریوں کے سنگ آپ کے دھن کو کھا
 گنا ہ خنسے ہی آنا نسیے ہی آپ کے اُسکے لیے بڑھان حدوبار کنا
 ہ باب کے اُس سے کہا ہ ندٹا نوں سدا مدرسے سنگ ہ اور حو
 گھمہ میرا ہ سو سب ندرا ہ پر ہلسدا اور ہر کھدا پد ہ کیونکہ
 سہ ندرا نہای مُرزا اسما نہا پھر جنا ہ ہیرا کنا نہا پھر ملا ہ ہ

[No 1]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTĀNI (*Theth VARIETY*)*(Mahamahopādhyaya Pandit Sudhākara Dvivedi, T A U, 1898)*

TRANSLITERATION AND TRANSLATION

Kisi manus ke do bete the Un mī se lhurū bete ne
A certain man of two sons were Them in from the younger son by
 bap se kaha 'he bip ip le dhin mē jo mera
the father to it was said 'O father, your Honour of property in what my
 bikhra ho us ko mujhe de dijyu' Tab us ne ip'nī dhan
share may be that to me give away' Then him by his own property
 un mē bāt diya Bihut din nabī bite, li lhurū beta
them among was divided Many days not passed that the younger son
 sab kuchh bator dur des chila ḡya aur wihī luchpan mē¹
all things collecting distant country went away and there debanchery in
 din bitawte ip'na dhan ura diva Jab wih sub kuchh
days passing his own fortune was wasted away When he all things
 ura chuka tab us des mē rkal pira, aui wah langal
wasted completely then that country in famine fell, and he indigent
 ho gaya Tab wah us des ke kisī bhale manus le yahā
became Then he that country of a certain well to do man of near
 ja kur iah'ne luḡ, jis no us ko ip'ne khet mē sur
ja gone leaving to live began whom by his own fields in swine
 charane ko bheja Aui wah chah'ta tha li 'mī ap'na pet un
to feed it was sent And he wishing was that I my own belly those
 chhumiyō se bharū junhē suai khate hñī, pari ko us ko kuchh
husks with I may fill which swine eating are' but anyone him-to anything
 nahī̄ deta tha Tab us ko chet hua tu luh'ne laga ki
not giving was Then him to senses became, and to say he began that
 'mere bap ke yahā it'ni alelah roti hoti haī, ki
my father of near so many thoughtlessly loaves prepared are, that
 kit'ne majure pet bhar khate haī aui bachay bli rakhtu haī
low many labourers belly full eating are and putting by also keeping are
 aur mai bhukha mar̄ta hū Mai uth'ta hū aur bap ke pas
and I hungry dying am I arising am and the father of near

ja lar yahi kahūga ki, "he bap, māī ne Bhagwan le
 gone having this very will say that, 'O father, me by God of
 bumulh aur ap ke sam'ne pap liya Māī phir
 against and your Honour of in presence sin was done I again
 ap ka buta l the jne jog nāhī Mujh ko ap'ne
 your Honour of son to be called worthy not Me your oion
 mājuroō mē se ak ki nū iakhīye' Tab wah uth kai ap'ne
 labourer's among from one of like sleep Then he risen having his own
 bap ke pas chula, par wih dur hi tha li us ke bap ne
 father of near went, but he far off even was that his father by
 us lo del h kai dtyi li aui daw lai us lo gil me
 him to seen having pity was done and run having his neck in
 lipat gryi aur us ho chum'ne lgi Begne lthi 'he bap
 til eo himself, and him to liss began The son by it was said 'O father,
 māī na Bhagwin le bumulh aur ap'ne sam'ne pap liya,
 me by God of against and your Honour of in presence sin was done,
 aur ap ka buta l the jne jog nāhī Par bip ne ap'ne
 and your Honour of son to be called worthy not But the father by his own
 chalāī mē se ak se lthi li 'ab se aichhha lypri is ko
 servants in from one to it was said that 'all than good clothes this one to
 phantwo aur bath mē īguthi am pīnī mē puti Am chalo hum log
 put on and hand on a ring and feet on shoes And come, we people
 I hāi aur belā, lyō ki yih buti māia māi tha, phu se
 may eat and may rejoice because this son dead like was, again
 jiyā hui, heri yā tha phu mila hui Tib ne sulh se
 alive is lost gone was again found is' Then they pleasure with
 bclas ne lige
 to make merry began

Us ka jethi buti lhet mē thi Tab wih its hui ghu le mar
 This elder son field in was When he coming house of near
 phuchhi tib nich'ne bajne ki sun sunna Us ne ap'ne
 arrived then dancing music of sound was heard Him by his own
 chikrū mē se cl lo bula hui pūchhi li 'yih jyā hui'
 servants in from one called having it was asled that, 'this what is?
 Us-ne us se kahn li, ap ka bhau iyā hui aur
 Him by him to it was said that, 'your Honour of brother come is, and
 ap ke bap ne jew'nar kiyā hui lyō ki us lo bāi bhāi
 your Honour of father by feast made is, because him to flourishing
 prayā-hai' Is pur us ne ris kaya aur ghu le bluītē
 et-has been found' Hereupon him by anger was made and house of inside

jana na chaha Pai us ka bap bahar a kar us ko manaw'ne
 to-go not wished But him of father outside come having him to appease
 liga Us ne bap ko jabab diya hi, 'dekhive, mai it'ne
 began Him by the father to answer was given that, 'see I so manu
 bur'so se ap hi tabal kuita hū, aw ap le ades hi
 years since your Honour of service doing am and your Honour of order of
 tal'na na liyā tur ap ne mujh lo kubhi ek
 transgression not was done and your Honour by me to even even one
 mem'ni nā divi hi mī ap'ne mehvelc sang
 lid not was given that I my own friends of with
 bhi'ra Pai ap la vth beta jo ratiriv'ke
 might have made misery But your Honour of this son who has lots of
 sang ap ke dhan ko kha giv'hu just hi aī taise hi
 in company your Honour of fortune eaten up has, as even he came so even
 ap ne us ke live barhivā jew'nar liyā hu Bap ne
 your Honour by him of for good feast his been made' The father by
 us se kahā he beta, tū sida mila sang hu, tur jo kuchh
 him to it was said 'O son thou always me with art and whatever
 merā hu, so sab teri hu Par hul'sna tur haizkh'na pād
 mine is that all thine is But to be pleased and to be glad proper
 hu kyō-hi yah tera bhai mari usi thi phu jia hu, heray
 is because this thy brother dead like was, again alive is, lost
 qaya tha, phir mila hai'
 had been again found is

I next give an extract from the *Kelam-e-Khalil* Hind, mē the celebrated story of the loves of Prince Udai Bhan and the Princess Ketal, by Insha Allah Khan who flourished at Lucknow in the early part of the nineteenth century. The passage given is the Preface. In this the author explains that his intention is to write a composition in the idiom used by the better class of people meaning by this the Urdu of Lucknow but with a vocabulary which rigorously excludes all words of foreign origin and which is drawn entirely from Hindu, i.e. the speech of Hindus. As a *tour de force* his success has been complete. The work is a treasury of words in everyday use amongst the people of Hindostan many of which will not be found in any dictionary. On the other hand as a model of style it can only rank as a curiosity. The style is that of the Persianised Urdu current in Lucknow not that of a true Indiran language. The verb is commonly in the middle of the sentence for instance *agar ta lū* in the very first clause. Again the metres used for the poetry are Persian not Hindi. As explained elsewhere Hindu scholars class a language as Urdu or Hindi not according to its vocabulary but according to the idiom—especially the order of the words—employed. Hence although from beginning to end Insha Allah's tale does not contain a single Persian word they universally deny that it is written in Hindi. To them it is written in Urdu and in nothing else.

I give the extract in two characters in the Persian in which it was originally published and also in the Devanagari. Anyone capable of studying it will be able to read it in one or other of these characters and I therefore give no transcription. I append a translation based on that of Mr Clint but more literal.

The whole work was published (with a good many misprints) in Vols. XXI and XXIV of the Journal of the Asiatic Society of Bengal. The first section was translated by Mr L. Clint and the second by Mr S. Slater. It has been more than once reprinted in Bazaar presses in India. A satisfactory text has not yet been issued. I have in the main followed that of Mr Clint with a few alterations based on other information.

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (*Theth* VARIETY)

(Insha Allah Khan, circa 1800)

سر ھمکا کرنا ک رکھنا ہوں اوس اپے بناے والے سامنے حسے
ہم سب کو بنا اور باب کی باب میں وہ سب کر دکھانا حسکا نہیں
کسی سے نہ پایا :

آئیں حایاں حو سائسین ہیں

اوسمکے میں دھیاں بہہ سب پھاسیں ہیں ۔

بہہ کل کا پُلا - حو ایسے اوس کھلاڑی کی سدھہ رکھے تو
کھٹائی میں کیوں پڑے - اور کڑوا کسلا کیوں ہو - اوس پہل کی
سٹھائی حکمة - حو بڑوں سے بڑائی اکلوں کے حکمی ہے :

دیکھیے کو آنکھہ دس - اور ستے بو بہہ کاں دئے ۔ ناک بھی
اویحی سب میں کر دی - صوریوں کو حی دان دئے ۔ مٹی کے ناس
کو اتنی سک کھال حو ایسے گماہار کے کرب کجھہ بنا سکے سچ ہے
حو بانا ہوا ہو سرو ایسے بناے والے کو کنا سراہے اور کیا کے ۔
بون حسکا حی حاہے بڑا یکے سر سے لگا پارن لکھیے روکٹے ہیں -
حو سب کے سب بول اوٹھیں اور سراہا کریں اور اپنے برسوں اسی
دھیان میں رہیں جلدی ساری ندیوں میں رس اور پھرل پھلیاں
کھیڈ میں ہیں - بو بھی گجھہ بہو سکے *

اس سر جھکائے کے سالیجے دن رات چھا ہوں اوس داما کے
بہدھے ہوئے پیارے کو - جسکے لئے بون کہا ہے "حو بُو بہوں ۔ میں
گجھہ نہ بانا" ۔ اور اوسکا حجیدرا بھائی - جسکا بیاہ اوسی کے گرہوا *
اورسی کی سرب تصحیح لکی رہی ہے - میں پھولا - اپے آپ میں
بہنس سماں ۔ اور جسے اونکے لڑے بالے ہیں اونہیں کے بہان پر چاہے *

اور کوئی ہو۔ گھمہ مدرسے ہی کو بہن بھانا * متعھے اس گھرائے
لے ھمٹ کسی لے بھاگ اونک حور ٹھگ سے کدا پڑی * حلیے مرے
اویہن سدمونکا آسرا اور اونکے گھرائے کا رکھنا ہرن بنسوں گھڑی *

دول ڈال ایک انوکھی بات کا

انکدھن بٹھیں بٹھیں بہ ناب اپنے دھنار میں ھڑھہ آئی - کوئی
کھانی آسی کہئے حسمدن ھندوی ھمٹ اور کسی بولی کی پٹت نہ
ملے * بھ حاکے میرا ہی بھول کی کلی کے روپ سے یکھلے * باہر
کی بول اور گواری گھمہ اوسکے بیچ بھو * اپنے سنبھے والوں میں سے انک
کوئی بڑے بڑھ لکھ پڑائے ڈھرائے ڈاگ - بڑھ گھاگ - بہ کھڑاگ لائی -
سر ھلا کر - صوبہ بنا کر - باک بھوں چڑھا کر - آنکھیں پنھرا کر لئے
کھہے - بہ ناب ہوئی دکھائی بھیں دبیں * ہندوی پن بھی نہ پکلے
اور بھاکھا پن بھی نہ ٹھوس ہاکے - جیسے بھلے لوگ آچھوں سے اچھے
آپسمیں بولتے حالتے ہیں حیوں کا بیوں وہی ڈول رہے - اور حماہ
کسی کے نہ بڑھے * بہ بھیں ہوئے کا *

میں ے اونکی ٹھڈٹی ساس کی پھاس کا ٹھوکا کھا کر ھمدھلاکر
کھا - میں گچھہ آیسا ایکھا بولا بھیں * حورائی کو پرس کر دکھارن
اور ھمٹ سچ بول ے اونگلیاں بچاون اور ے سری ے ٹھکاپکی

اُولِحصی سلچھی نایں سجاوں * حو گھمھے بھو سکنا بو بلا بہہ باب
موبہہ سے کلوں نکالنا * حس ڈھب سے ہونا اس نکھڑے کو ٹالنا *

اس کھانی کا کھبے والا بہاں آپ کو ھانا ہے - اور خدا
گھمھہ لوگ اوئے پکارے ہیں کھہ سدانا ہے .. دھنا ہانہ موبہہ پر پھر
کر آپ کو ھانا ہوں : حومیرے دلما ے چاہا بو وہ باؤ بھاؤ اور آڑ
حاڑ اور گود پیاند اور لٹ چٹ دکھاوں * حو دیکھئے ہی آپ ے
دھنال کا گمراہ - حو بھلی سے بھی بھ چدھل - اچھلاھٹ میں
ہریوں ے روپ میں - اپے چوکڑی بھول حاے *

گھوڑے پرائے چڑے آنا ہوں میں
کرب حوہیں سو س دکھانا ہوں میں
اوہ چاہے والے ے حو چاہا بو انہی
کہتا حو گھمھہ ہوں کر دکھانا ہوں میں
آپ آپ کاں رکھہ ے سدیکھہ ہوے تک ادھر دیکھئے - کس
ڈھب سے بڑھہ چلنا ہوں اور ایسے ان بھول کی پکھڑی خنسے ہو ٹھوں
تے کس روپ ے بھول اولگنا ہوں *

[No 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTĀNī (*Theēlk* VARIETY)(Inshā Allāh Khān, circa 1800)

सिर झुका-कर नाक रगड़ता-झूँ उस अपने बनाने-बाले-की सामने जिस-ने हम-सब-को बनाया और बात-की बात-में वह सब कर दिखाया जिस-का भेद किसी-ने न पाया ॥

आतियाँ जातियाँ जो सौंसे हैं ।

उस-को बिन ध्यान यह सब फौंसे हैं ॥

यह कल-का पुतला जो अपने उस खिलाड़ी-की सुध रखे तो खटाई-में क्यों पड़े और कड़चा कसैला क्यों हो । उस फल-की मिठाई चख जो बड़ों-से बड़ाई अगिलों-ने चखी-है ॥

देखने-को आँख दीं और सुनने-को यह कान दिये । नाक भी जँची सब-में कर दी । मूरतों-की जी दान दिये । मिट्टी-की वासन-को इतनी सकत कहाँ जो अपने कुम्हार-की करतव कुछ बता सके । सच है जो बनाया हुआ हो सो अपने बनाने-बाले-को क्या सराहे और क्या कहे । थूँ जिस-का जी चाहे पड़ा बके । सिर-से लगा पाँव-तक जितने रुँगटे-हैं—जो सब-की सब बोल उठें और मराहा करें और इतने बरसों दूसी ध्यान-में रहें जितनी सारी नदियों-में रेत और फूल फलियाँ खेत-में हैं—तो भी कुछ न हो सके ॥

इस सिर झुकाने के साथे दिन रात चपता-झूँ उस दाता-की पहुँचे-हुए यारे-को—जिस-की लिये थूँ कहा-है—जो तू न होता मैं कुछ न बनाता । और उस-का चचेरा भाई—जिस-का व्याह उसी-की घर हुआ—उसी-की सुरत सुके लगी रही-है । मैं फूला । अपने आप-में नहीं समाता । और जितने उन-की लड़की-बाले हैं उन्हीं-के यहाँ परचाव है । और कोई हो—कुछ मेरे जी-को नहीं भाता । सुके इस घराने-के कुट किसी ले-भाग-उचक-चोर-ठग-से क्या पड़ी । जीते भरते उन्हीं सभों-का आसरा और उन-के घराने-का रखता-झूँ तीसों घड़ी ॥

डैल डाल एक अनोखी बात का।

एक दिन वैठे वैठे यह बात अपने ध्यान-में चढ़ा-आई—कोई कहानी ऐसी कहिये जिसमें हिन्दुई कुट और किसी बोली-की पुट न मिले। तब जा-के मेरा जी फूल-की कली के रूप-से खिले। बाहिर-की बोल और गँवारी कुछ उस-की बौच न हो। अपने सुनने-वालों-में से एक कोई बड़े पढ़े लिखि-पुराने भुराने डाग—बड़े घाग—यह खटराग लाए—सिर हिला-कर—मुँह बना-कर—नाक भौं चढ़ा-कर—अँखें पथरा-कर—लगे कहने—यह बात होती दिखाई नहीं देती। हिन्दुई-पन भी न निकले और भाखा-पन भी न ठुस जाय—जैसे भले लोग अच्छों-से अच्छे आपस-में बोलते-चालते-हैं—ज्यों-का ख्यों वही छौल रहे और क्वाँह किसी-की न पढ़े। यह नहीं होने-का।

मैं-ने उन-की ठंडी सॉस-की फॉस-का ठोका खा-कर भुँजला-कर कहा—मैं कुछ ऐसा अनोखा बोला नहीं। जो राए-को परवत कर दिखाओं और भूठ सच बोल-के उँगलियाँ नचाओं और वे-सुरी वै-ठिकाने-की उलझी सुलझी बातें सजाओं। जो सुझ-से न हो सकता तो भला यह बात मुँह-से क्यों निकालता। जिस ढब-से होता इस बखेड़े-को टालता।

इस कहानी-का कहने-वाला यहाँ आप-को जताता-है—और जैसा कुछ लोग उसे पुकारते-हैं कह सुनाता-है। दहिना हाथ मुँह-पर फेर-कर आप-को जताता-है। जो मेरे दाता-ने चाहा तो वह ताव-भाव और आव-जाव और कुद-फॉद और लिपट-चिपट देखाओं। जो देखते-ही आप-के ध्यान-का घोड़ा—जो चिचुली से भी बहुत चंचल—उछलाहट-में हिरनों-के रूप-में—अपने चौकड़ी भूल जाए।

बखेड़े-पर अपने चढ़-के आता-हैं मैं।

करतव जो हैं सो सब देखाता-हैं मैं।

उस चाहने-वाले-ने जो चाहा तो अभी।

कहता जो कुछ हैं कर देखाता-हैं मैं॥

अब आप कान रख-के सन्मुख हो-के टुक झधर देखिये किस ढब-से बढ़ चलता-है और अपने इन फूल-की पॅखड़ी जैसे हींठों-से किस रूप-की फूल उगलता-है॥

TRANSLATION

Having bowed my head, I rub my nose (in the dust) before Him, my Maker, by whom we all were made, and by whom in an instant¹ were revealed all those things of which the secret had hitherto been found by none

Each breath that comes and goes,

Without meditation on Him, would be a noose for our necks

How shall this puppet that holds in remembrance the Being that makes it dance fall into any difficulty (*lit* soundness)? How shall bitterness and astingency be met with? It is the sweetness of this fruit which thou shouldst taste, as thy fore-fathers have tasted of excellence from their elders²

For seeing He gave the eyes, and for hearing the ears The nose also He made prominent amongst all (the features) On our forms bestowed He a soul Where has a vessel of clay so much power as will entitle it to declare the skill of its potter? Of a truth, how can that which is created praise its Creator, and what can it say? Let him who thus would do babble in vain, (but as for me) if every hair of the down upon my body from head to feet were each to speak and to continue glorifying, and were to remain rapt in that case for as many years as there are sands in all the rivers and blossoms and pods in the fields even then they could not accomplish aught

With this bowing of my head I also prostitute myself day and night before that Friend³ of the Great, far advanced (in favour) on whose account it was said, 'if Thou hadst not been I would have created nothing' And of his cousin ('Ah), whose marriage was contracted in his family, the remembrance has always been with me (As I remembered him), I exulted, and could not contain myself And as many children is there one of him to them alone am I devoted⁴ Whoever else there may be, he pleases not my heart Beyond the pale of this family, what have I to do with any vagabond, sharper thief, or robber? While I live, and while I die, on all these alone and on their house, day and night, do I place my hope

THE FOUNDATIONS OF A WONDROUS TALE

One day, while I was sitting doing nothing it came into my thought to write a story in which there should not appear the employment⁵ of any language except Hindu Having taken this resolution, my heart expanded like a flower bud No foreign words or rustic expressions were to appear in it Of those who heard (my intention), a few great scholars, old fashioned curmudgeons, wily old rascals, introduced a cat's conceit,⁶ wagging their heads, screwing their faces lifting up their noses and eyebrows, petrifying their eyes, and began to say, 'we don't see how this thing can be That

¹ *Bat lat m = bat lat*te* in an instant *lit* while the words were being said

² *Il era un puerus qui non poterat traheretur. Bat se batur* means literally get out as from the great

³ Muhammad

⁴ *Par*clans* literally to introduce one person to another Hence to fascinate beguile Hence as here to be the object of affection or desire

⁵ *Dau* is method manner appearance shape But *dau dai** is to lay a foundation

⁶ The derive any meaning of *p* is a mass strum a solvent a flux It is the application of anything as the application of a medecine of the plaster of a smearing and so on

Khat riq is literally a tickles (playful at once) Hence discord It corresponds exactly to the cat concerts of our schoolboy days *Alcejat*ri* is to hit the eyes to stone (*pattal*) to give a stony stare

the quality of Hindu should not appear that the quality of local dialects should not slip in that the style in use among the better sort of people the super excellent which they employ amongst themselves should under such conditions remain as it always was and that neither of these (two faults) should be reflected in it — that is impossible

I took offence at the difficulties raised by thou cold sighs (of discouragement) and replied with some irritation I have said nothing so very wonderful If I show you a grain of mustard seed and try to persuade you that it is a mountain if I play a pantomime with my fingers and call the false true if I construct entangled and unconnected sentences without measure or moderation if (in short) I cannot do (what I propose) then well and good (you are quite right to ask me) why I let such words issue from my mouth (Let us judge by results) In what way soever it is effected an end is put to the dispute

The narrator of this story here declares himself and to that degree in which some people proclaim him (in the way of praise) speaks conformably Pissing the right hand over the face (in consideration) I explain myself Whatever my Benefactor willed that whether it is gestures and hints¹ or coming and going or leaping and jumping or struggling and striving will I show Immediately on seeing which the steed of your fancy which is much faster even than lightning and which in his bound is like the deer will be lost in amazement

Mounting my horse I come
The skill I have I show it all
Whatever He who wished did wish that at once
In whatever I may say do I show forth

Do you now give ear and turning towards me look for a moment in my direction See in what manner I progress and what sort of flowers I disclose from the petals of my lips

The die originally meaning of तो भाव is very little. तो स्पृहे the red glow of the face when angry. When a person's face is inflamed with rage he is said तो भावा a भाव is a g stare or hurt. Thus भाव = a delusion say of those delusions per me nescia man apna hatai aikhe give me a serial number b t I did not know and stuck to my own determination on

Chouka = the bound off all four leg at once taken by a deer. Hence to forget one's bound = to be lost in earnest

The next specimen is an extract from the *Thēth Hind-ka Thāth*, a short novel by Pandit Ayōdhyā Singh Upadhyāy. It is an admirable specimen of the true Hindostani language, free from any admixture of borrowed words whether Persian or Sanskrit. This pathetic story, illustrating Hindu life in northern India, is well worth the study of everyone who wishes to master the real language spoken by the people of the Upper Doab, which is at the same time readily intelligible wherever Hindostani is employed as a lingua franca. This is more than can be said either for the Persianised Urdu of Maulvis, or for the Pandit-ridden Hindi of Benares.

It has been published both in the Deva-nagari and in the Persian characters, and both editions are here given. I append a fairly literal translation. The Indian idiom, it will be observed, is retained throughout. There is none of the Persian order of words which we have observed in the preceding specimen.

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (*Thēth* VARIETY)

(*Pandit Ayodhyā Singh Upādhyāy, 1899*)

एक ग्यारह वरस-की लड़की अपने घर-के पास-की फुलवारी-में खड़ी हुई किसी-की बाट देख-रही-है। सूरज डूबने-पर है, बादल-में लाली कार्दि हुई-है, बयार जी-को ठंडा करती हुई धीरे चल-रही-है। योड़ी बेर-में सूरज ढूबा, कुछ मुट्ठ-पुठा सा हो-गया, फुलवारी-की एक ओर-से कोई उसी ओर आता दीख पड़ा, जिस ओर वह लड़की खड़ी थी। कुछ बेर-में वह आ-कर उस लड़की-की पास खड़ा हो-गया, लड़की-ने देख-कर कहा, देव-नन्दन अब तक कहाँ थे? मैं बहुत बेर-से यहाँ खड़ी तुम-को आगोर रही-हूँ॥

देव-नन्दन चौदह पंदरह वरस-का लड़का है। उस-के सुडौल गोरे मुखड़े, अच्छे हाथ पाँव, छरहरी डौल, जैचे और चौड़े माथे, लम्बी बाँहें, और जी लुभानेवाली बड़ी बड़ी आँखों-के देखने-से जान पड़ता-है जब्यंत सरग क्षेड-कर धरती-पर उतरा है। वह लड़का उसी गाँव-में रहता-है जहाँ वह लड़की रहती-है, क्षेट्रपन-से-ही दोनों दोनों-को चाहते आये-हैं। देव-नन्दन तीसरे चौथे जब छुट्टी पाता, दूस लड़कौं-से आ-कर मिलता। यह लड़की

भो बड़े चाब-से उस-से मिलती और अपनी मौठो मौठो वातों-मे उस-के जी-को लुभाती । लड़कौ जानती-थी, आज देव-नन्दन आवेगा, इसी-से पहले-से उस-की बाट देख रही-थी । वह आया भी, पर कुछ अवेर कर-के । इसी लिये लड़कौ-ने उस-से पृष्ठा, 'देव-नन्दन अब तक तुम कहाँ थे ?'

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTĀNI (*Third VARIETY*)(*Pandit Ayodhyā Singh Upādhyay, 1899*)

اُنک کیا رہس کی لڑکی اے کھرے باس کی پہلواری میں
 کھڑی ہوئی کسی کی بات دیکھ رہی ہے ۔ سورج ٹوپی بڑھے ۔
 بادل میں لالی چھائی ہوئی ہے بیار ہی کو ٹھڈھا کری ہوئی
 دھدرے دھدرے حل رہی ہے پہروڑی بدر میں سورج ٹوپا ۔ کجھہ
 ہموٹٹا سا ہو گنا ۔ پہلواری کی اُنک اور سے کوئی اُسی اور ابا دیکھہ
 پڑا حس اور وہ لڑکی کھڑی بھی کجھہ بدر میں وہ اکر اُس
 لڑکی کے پاس کھڑا ہو گنا لڑکی کے دیکھہ کر دھا دبوبند اُب تک
 کہاں بیٹھے ؟ میں بھبھر سے بہاں کھڑی نمکو اگر رہی ہوں *

دبوںد چودہ پندرہ برس کا لڑکا ہے ۔ اُس کے سڈول کورے
 مکھڑے اچھے ہابھے بابوں حمرہری ڈبل اوچھے اور حوڑے مایخے لتمدی
 باہدیں اور ہی لہائے والی بڑی بڑی ایکھوں کے دیکھی سے حال پڑتا
 ہے حلب سرگ ہمڑ کر دھری بڑا اور اسے لڑکا اُسی گاںوں میں
 اہنا ہے حبائی وہ لڑکی رہی ہے چھوٹیں سے ہی دبوں دبوں کو
 چاہیدے اُئے ہیں دبوں دبسرے حوجھ حس پھٹوٹی یا اس لڑکی

سے آکر ملتا - یہ لڑکی بھی بڑے چاؤ سے اُس سے ہلتوی اور اپنی
میٹھی میٹھی بانوں سے اُسکے جی کو لبھانی - لڑکی جانتی نہیں
آج دیونندن آؤیکا - اسی سے بچے سے اُسکی بات دیکھ رہی نہیں -
وہ آیا بھی پر کچھہ ایدر کرے - اسی لئے لڑکی نے اُس سے پوچھا
دیونندن اب تک تم کہاں نہیں ہے

TRANSLATION.

A girl of eleven years of age is standing in the garden by her house watching for someone to come. The sun is about to set, the clouds are suffused with red, a gentle breeze is giving coolness to her spirit. In a short time the sun set, and, just as it was beginning to be dusky, someone became visible approaching, from another side of the garden, that side where the girl was standing. In a little while he came and stood by her. When the girl saw him she said, 'Dēonandan, where have you been all this time? I have been standing here a long while waiting for you.'

Dēonandan is a youth of fourteen or fifteen years. To look at his well-favoured fair-complexioned face, shapely hands and feet, slender form, high and broad forehead, long arms, and large heart-attracting eyes, you would think that Jayanta, the son of Indra, had himself descended from heaven and come down to the earth. He really belonged to the same village as that in which the girl lived, and from babyhood they had been fond of each other. Every third or fourth day, as he found an opportunity, Dēonandan would come to see her, and she, too, would meet him with the greatest affection, and with her sweet, sweet, words would attract his soul. The girl knew that Dēonandan would come that day, and for this reason had been looking out for him. He did come, but it was a little late, and that is why she said to him, 'Dēonandan, where have you been all this time?'

LUCKNOW LITERARY URDŪ

The following specimen is in the Persianised Literary Urdu of Lucknow. The preference for Persian words instead of indigenous ones is manifest from the first sentence.

Notice too, the preference for the Persian order of words with the verb in the middle, not at the end of the sentence, and the subject after the object. Hindi or indeed any pure Indo Aryan language, will not tolerate sentences like *chala aya bap ke pas*, he went to his father. The true Indian order would be *bap ke pas chala aya*. Again the order of the phrase *ek nauka ko us-ne puchha* is not truly Indian. The Indian order would be *us ne ek nauka ko* (or -se) *puchha* the subject preceding the object.

The specimen (which is a version of the Parable) is given in the Persian character. As it is a good specimen of Urdu handwriting it is given in facsimile and not in type.

[No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (STANDARD URDU VARIETY)

ایک شخص کے دو بیٹی ہیں۔ ان میں سے حسوٹا باب پر کہنی لگا۔ اباجان جایدا دین ہمارا جو کچھ حصہ ہے
تکمودید بھی۔ چنانچہ اوس نے اپنا اٹاٹھہ دلوں تو قتیم کر دیا۔ او جنپر ہی روز بعد حسونا بیٹا سب مال
اکھنار کر بہت دری کے ملک میں چل لیا اور وہاں ساری دولت شہزادیں میں اورڑادی۔ جس بہت
اوٹھ لیا تو اوس ملک میں مختلط عظیم طرا اور وہ محتاج ہو چلا۔ اور اس نی اوس ملک کی ایک
مریں کے نام جاکر نوکری کری۔ اوس نی اسی اپنی کہتوں میں سورین چڑائی کے لیے بھیج دیا۔
وہ تو طری ارزو کے ساتھ اون جھکلوں سے بھی پیٹ بھر لیتا جو سورین کہانی تھیں۔ ملروہ بھی
کسی نیا اوسکو نہ دی۔ اب اسکی اٹسیں ٹھیک ہیں۔ اوس نی کھالہ بھتیر پے فرد و روتیر پے باب
کے سہان پیٹ بھر کھانا پائیں بلکہ بچا بھی کہیں اور میں بھولوں مرؤں لہوں اور ابا کے پاس
جاوں اور ان سر کسوں۔ اباجان میں خدا کا اور اپ کے حضور میں گھنگاریوں اور اب
اس لایق نہیں کہ اپ کا بیٹا کہلاوں۔ بھی ایسی فردوں میں رکھ بھی پس دہ اوہا
اور جعل ریا باب کے پاس۔ ہنوز فاصدہ ہی سر تھا کہ باب پیٹ دیکھ لیا اور حرم کھادر دوڑا۔
گلے سر لگایا اور پسایا۔ اور بیٹے لے اوس نے عرض کیا۔ اباجان میں خدا کے حضور اور اپ کے

نظر میں گھنگا رہوں اور اب رس لائیں کہ آپ کا بیٹا کہلا وُن۔ مگر آپ یے زینی وکردن کو حکم دیا کہ عمدہ سر عمدہ پوٹ ک لاد اور انکو بیناؤ۔ انگوہی ہاتھ میں اور جوتا پاؤں میں بیناؤ رو سب لوگ دعویٰ میں کہا کہ خوشیان منایں۔ میرا بیہہ فرزند مرکر پہنچا اور کم جو کر پہنچا۔ چنانچہ وہ سب لوگ خوشیان منایے یئے۔

اوست اوس کا بڑا بیٹا کہیت یہ تھا۔ جب وہ بیٹا نکر کیے قرب پہنچا تو اس نے فرمایا کہ اداز سمنی۔ ایک نوکر کو اوس نے باکر یو چھا لایا۔ سب اس بات پر ہوا ہے ایک اوسیے ادھس سر کھا رہا تھا جسے بھایا اسی ہیں اور اونکی صحیح سلامت واپس اُنی یہ آپ کے دالد نے جشن کیا ہے۔ وہ بہت بلڑا۔ نکر کے اندر سر نہ جاتا تھا۔ اسپر اوس کا بات پا سر نکل ایا رہ منایتے لگا۔ اوس نے باپ سے کھاہ دیکھی اتنی بہوں سی ہی میں اپنی خدمت کرتا ہوں اور کیا وقت آپ کے حکم سرستا ہیں کے۔ اسپر ہی آپ نے کبھی بھوکری کا ایک بچہ تک شہ دیا کہ اپنی دوستوں کے ساتھ خوشی مناتا۔ مگر جوں ہی آپ کا یہ بھائیہ بیٹا ریاحیتے اپکا سارا مال کسیوں میں گنوادیا تو آپ نے اون کی خاطر یہ جشن کیا۔ اوس نے اوس سی کہا۔ بیٹا تم ہمیشہ سیر پا س ہو جو کچھ میری دہ تھا رہی۔ مناسب یہ ہی تھا کہ ہمیگن خوشیان منایں اور سروہوں کیونکہ تمہاری بھائیہ مرکے زندہ ہو اے اور نکم ہو کے پھر ہلاے۔

[No 4]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (STANDARD URDU VARIETY)

DISTRICT LUCKNOW

TRANSLITERATION AND TRANSLATION

Ek shahs ke do bete the Un mē se chhota bap se
 One man of two sons were Them in from the younger father to
 kahne liga abba jan jaedad mē hamari jo kuchh hissa hu ham
 to say began fate dear property in my whatever share is me
 ko de dije Chunāche us ne apna nasa dono ko taqsum
 to give away Accordingly his own property botl to division
 lai dyn Am chand hi roz bad chhota beta sab mal
 was made and give And some even days after the younger son all property
 ikhtha l m bahut dur ke mulk mē chal gaya tum waha
 together made living meat distance of country into went away and there
 sain daulat shohad pan mē ura di Jab sab uth gaya to
 all wealth debaucher in squandered away Then all up went there
 us mulk mē qahate azim para am woh muhtaj ho chali Am us
 that country in a famine great fell and he needy became And I'm
 ne us mulk ke ek rias le ha ja kui naujai kai li
 by that country of a rial native of place in gone having service took
 Us ne ise apne khetō mē sunaī charan le liye bhej
 Him by for this one his own fields in service feeding of for it was sent
 diya Wah to bari arzu le sath un chhullō su blu pet
 away He indeed great desire of with those tools will even belly
 bhar leta jo suare khati thi magai woh bhi kisi ne
 would have filled with the swine eatin g voice but that even anyone by
 us lo nā di Ab us ki khali khuli Us ne kha
 I'm to not was given Now him of eyes opened Him bj it was said
 ki bkhuter mazdui to mere bap le yaha pet bhar
 that many labourers indeed my father of loose at belly full
 Ihana pañ billi bacha bhi rakhañ aui mañ bhul hō maiñ
 food get nay atle saving also sleep and I from longer die
 Uthū aui abba ke pas jañ aui un so I thū ubba jan,
 Let me rise and father of near go and I'm to saj father dear,
 mañ Khudala aui apple huzuri mē gunah gai hū aui ab
 I God of and your Honour of presence in sinner am and now

is laiq nabi ki apka betu lahlū Mujhe apne
 this worldly not that your Honour of son I may be called Me your own
 mazduīd mē rakh hpye Pas woh usha ur chhān wi bap kū
 labourer in laing lept take So le arose and went the fatter of
 pas Honor fasile hi se thi li lapne delhi hya tur
 near let distance even at le was that the fatter by le was seen and
 rahm lhi lru dama ghlis lagia, un piyai kiva
 pit, eaten living le ren need to was attackel end llore was made
 Am bete ne us nū liva, albi jin man
 Ad the soibj li to the equest was made fatter dead J
 Khuda le luvai un ap li naazr mū gunah sā hū un ab
 God of presence and you Honour of sight in suner am and now
 is laiq nabi ki apla betu lahlū Magni
 this worldly not that your Honour of son I may be called' But
 bap ne apne nrakaiō ko hul m divi ki umda
 the fatter by is own servants to order was given that 'good han
 unda poshtik lo un in lo jahmo tuthi hath m tur
 good dress bring and this one on put runq hand o and
 juti pō mī pinhao, un vib log drwatū khukru khushiyā
 shoe feet on put and all people feast eaten having rejoicing
 mināē Mera vch faizand mn kai jhir jivā un
 let us celebrate My this son died laing again lived and
 gum ho kū phu mila Ohmiche woh vib log
 lost become living gain was foind' Accordingly they all people
 khushiyā minane lage
 rejoicings to celebrate begin

Us wrqk us ka brr betu khet par thi Jab woh
 That time I'm of elder son field on was When I c
 palit lu ghr ke qarib pahuch to us ne gāne
 returned laing louse of near arrived then I'm by singing
 aur nich ki awaz sum Ek nūl nūlo us ne bula krt
 end dancing of sound was lead A servant I'm by called having
 puchha ki yeh sab kis bat-pai ho rahi hui? Us ne
 was asel that this all what matter on going on is? Him by
 us se kaha apple bhū u haī aur un ke sahib
 I'm to it was said your Honour of brother come is and I'm of safe
 valmit wapsi aane pū apple walid ne jashn kiva hai' Woh
 sond bac coming on your Honour of fatter by feast made is' He
 bahut bigia ghar ke andar hi na ja'n tha Is pur
 much was put out house of inside even not going was This upon

us hn bap bahar nikal aya aur manane laga Us
 him of the father outside emerging came and to appease began Him-
 ne bap se kaha ki dekhiye itne barāō se mai
 by the father to it was said that see so many years from I
 ap hī khidmat kaiti hū aui hisi waqt ap ke hukm
 your Honour of service doing am and any time your Honour of orders-
 se sartabi nahi hī, us par bhu ap ne kabhi
 from disobedience not was done that on even your Honour by ever
 mujhe bahā hā ek bachcha tak na diya ki apne dostō
 to me sλe goat of one young one up to not was given that my own friends
 he sath khushi manata Magar jū hī ap ka
 of will rejoicings I might have celebrated But as even your Honour of
 yeh beta aya jis ne ap ka sara mal hasbiyō mē gāwa
 this son came whom by your Honour of all substance /as lots in was
 diva to ap ne un hī khatu se jashn knya Us ne
 lost then you Honour by /im of affection by a feast was made Him by
 us se kaha buta tum hamesha mele pas ho jo kuchh me a
 him-to it was said son you always me near are whatever mine
 hai woh tumhara hai Munasib yehi tha ki ham log
 is that yours is Proper this indeed was that we people
 khushiyā manač aui masiur hō kyō ki tumhara bhai
 rejoicings may celebrate and happy may be because your brother
 mar le zinda hua hai sur gum ho le phu mila hai
 died having alive become has and lost become having again found is

QASBĀTŪ URDŪ OF LUCKNOW

The preceding specimen has illustrated the high literary style of Lucknow Urdu. We now proceed to give specimens of the ordinary Urdu spoken in the city. It is known as *qasbat*, from *qasbat* the plural of *qasba* a quarter of a town.

It is not so highly Persianised as the literary dialect, but possesses the typical order of words which Urdu has borrowed from Persian. Thus we have *janib dallin* in the southern direction the Indian order of which would be *dallin janib*. Similarly *linare darya e Saile* instead of *darya e Saile* near on the bank of the river Su.

I give two specimens of this form of Urdu. The first is a short passage of the Purable of the Prodigal Son which I give in transliteration only, merely for the purpose of comparison with the literary dialect. The other is a folk tale about the temple of Bhafiresau in Nigohā. It is given in the Persian character, with full transliteration and translation.

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (QASBATI URDU OF LUCKNOW)

SPECIMEN I.

Ek shakhs ke do larke the Un me se chhotu ne apne bap se kahri ki 'I bap, jaedad mē se jo mera haqq hota ho mujhe de dijiye' Tab us ne un ko apni jaedad taqsim kai di Aur thore roz ke baad chhotu karka sib l uchhi mal jam' kai ke ek dur ke mulk ke rawana hua aur waha par apna mal uyiishi me ura diya Tur jab sab kharch kar dala tab us mulk me bura qat para tur woh khud mohtaj hone liga

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HIND STAVI (QASBAJI URDU OF LUCKNOW)

SPECIMEN II

قصیدہ نکوہاں کی حاب دکھن ایک مددر مہادبو حی کا ہے حسکو
 بھویرسر کہدے ہنس اور کنارے دریاۓ سٹی گے واقع ہے « اور وہاں بر
 ہر دوسدھہ کو مدللا ہوئا ہے اور اکابر لوگ ہر رور درس کو بلا ناعہ حانا
 کرے ہنس اور حومعصفد دلی رکھدے ہنس وہ سورا ہوئا ہے
 سندھ مدن ابا ہے کہ اک وف مدن اوریگرب نادساہ بھی اونکے
 مددر بر سریف لائے یہ « اور اونکی بہہ مدرسہ بھی کہ اس مددر کو
 نہدردا کر تھرپ کو نکلوا لتوں اور صدھا صردار اوس تھرپ کے نکالیے
 کو مسندہ ہوئے لیکن تھرپ کی انبھا نہ معلوم ہوی « سب نادشاہ
 ے عصے مدن اکر احرب دی کہ اس تھرپ کو بوڑھالو « سب
 صرداروں ے بڑیا سروع کنا اور دو اونک صرب تھرپ مدن لکھی بلکہ
 کجھہ سکس بھی ہوکنی سکا سان ایک بھی مسود ہے اور
 مدرے ہوں بھی تھرپ سے نمود ہوا لیکن اسی مدرے تھرپ کی
 طاہر ہوی اور اوسی تھرپ کے نتھے سے ہزارہا صورے نکل بڑے اور
 سب فوج نادساہ کی بھویرروں سے برسان ہوی « اور بہہ حبر نادشاہ کو

بھی معلوم ہوئی * س بادشاہ سے حکم دیا کہ اچھا اس مُحرب کا نام
 آج سے بھوریسر ہوا اور حس طرح پر بھی اوسی طرح سے بند کر دو
 اور حود بادشاہ سے مُحرب مددگور بند کرائے کا انتظام کر دیا *
 اب چند رور سے علاوہ درش سے بھبھ سے دُوکاندار لوگ وہاں
 درطیں لگاتے ہیں * علاوہ عجمولی چنروں کے کاشنگٹن کی چینیں
 حو دھات من بھبھ ریادہ کر کے مُحرب ہوئی ہنس وہاں پر ہل
 سکدی ہنس *

[No 6]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (QASBATI URDU OF LUCKNOW)

SPECIMEN II

TRANSLITERATION AND TRANSLATION

Qasba Nigohā ki jamb dakhln ek mandir Mahadeo ji ka hai,
 Town Nigohā of direction southern a temple Mahadeo ji of is
 jis ko Bhāīresar kāhte hāī aūn kintre daryā e Sai ke
 which Bhāī esa calling they are and on the bank the river of Sai of
 waqé hāī Aur wāhā par hāī Du shamba ko mela hota hāī aūn
 situated is And there on every Monday on a fair being is, and
 aksar log har roz darshan ko bila naghā
 generally people every day paying, expects for without intermission
 jaya karte-hāī aur jo maqṣad e dili rakhte hāī woh
 going regularly are and what desire of of the heart sleeping they are that
 pura hota hāī
 fulfilled being is

Sunne mē tyā hāī hāī ek waqt mē Aurangzeb Badshah bhi
 Hearing in come it is that one time in Aurangzeb the Emperor also
 un-ke mandur par tashāuf lac the Aur un li yeh
 that (God) of temple on honoured with his presence And Him of this
 manshā thi li is mandu ko khudwa kar murat lo nikalwa
 intention was that this temple got dug up having the image he might get
 lewī, aur sandha mazdur us murat ke nikalna lo musta idd
 talen out, and hundreds labours that image-of taking out for ready
 hui, kchin murat hāī intiba na ma lum hui Tab
 became, but the image of end not found became Then
 Badshah ne ghusse mē a lar iżazat di li is
 the Emperor by anger in come having permission was given that, this
 murat ko tor dal Tab mazdūrō nō torna shuru
 image break in pieces' Then the labours by to break commencement
 kiyā, tur do ok sub muriat mē ligai bulki luchh
 was made, and two one stoles the image in were applied nay, somehow at
 shikast blu hogā jis ka nishan aj tak bhi mujud hāī, tur
 broken also it became which of the mark today to also existing is, and

qad e khun blu muriat se numud hui lekin asi
 little a blood also the image from visible became, but such
 qudrat muriat ki valur hui tui usi murat ke
 supernatural power the image of manifest became, and that very image of
 niche se hazarha bhrūn mukl paru tui sab fauj e Badshah ki
 below from thousands hornets issued, and all the army of the Emperor of
 bharū se paresan hui Aui vch lhabri Badshah ko blu mālum
 hornets from distress became And this news the Emperor to also known
 hui Tab Badshah ne hul m divi ki 'achchhī, is
 became Then the Emperor by order was given that, 'good, this
 muriat ka nam tū se Bhrūn hui, tur jis
 image of name today from Bhaūlesar (Lord of Hornets) became, and what
 taik par thi usi tukhā band kai do' tui khud
 manner on it was that very manner by closed up male, and I myself
 Badshah ne muriat māl u band lirane ki intizam
 the Emperor by the image aforesaid closed up causing to make of arrangement
 kai diva
 was made

Ab chand roz se ilawa daihan ke bhrut se dukandar
 Now some days from beside paying respects of many very shopkeeper
 log wāhā dukanē ligiti hui Tui ma'muli churō ke, kashthkari ki
 people there shops arranging are Besides ordinary things-of, cultivation of
 chūzē jo dehit mē bahut zivadi hui ke surat hoti hāi
 tilings which villages i, muc more done having necessity being are
 wāhā pu mil sakti hāi
 there on be found can

FREE TRANSLATION OF THE FOREGOING

To the south of the town of Nigolia there is a temple of Mahdeo, which people call Bhaūlesar and is situated on the bank of the river Sut. A fair is held there every Monday and every day there is a stream of people who come to visit the image in the belief that this act of worship will lead to the fulfillment of all the desires of their heart.

The story goes that the Emperor Aurangzeb once visited the temple of this deity and gave orders that the image should be dug up and taken out of the temple. He sent several hundred labourers but no matter how deep they dug, they could not find the bottom of the image. Enraged at this the Emperor ordered the image to be broken in pieces. The labourers commenced the work and gave it one or two blows. In doing so they damaged it slightly and the marks of this are visible to the present day. A few drops of blood also issued from the image. But this indignity only served to make manifest the supernatural power which existed in the idol. Thousands of hornets issued from below it and put the Emperor's army of men to flight. When this was told

to him he said, 'very well, from this day let this image be known as Bhaūrēsar, or the Lord of Hornets, and let the earth be filled in so as to restore it to the same condition as that in which it was before.' He then himself saw that the arrangements for restoring the image to its original condition were carried out.

For a long time not only have people visited this shrine to pay homage to the deity, but a number of shopkeepers have set up shops in the locality. They sell not only the ordinary stock in trade but also everything that is necessary for village life.

BEGAMATI URDU OF LUCKNOW

The form of Urdu employed by respectable Muslim ladies of Lucknow City is known as Begamati. It is said to be very free from any Hindi admixture, but this statement is not borne out by the specimens which I have received.

Two specimens are given. The first is a transliterated text of a portion of the Parable of the Prodigal Son for comparison with the other Urdu versions. The other is a letter written by a Muslim lady of Lucknow to her mother. It is an admirable specimen of this dialect, full of quaint idioms and vivid expressions. I give it in the simile of the original manuscript, together with a transliteration and translation. The writing of the manuscript is in the ordinary brol or Urdu running hand.

Note that Persian and Arabic words ending in a short *a* are not inflected for the oblique cases as the grammars tell us should be done. Thus *Ala'am Sahiba* (not *be*) *le*, (*by* the son) of the *Khanaam Sahiba*, *cl ha mahina* (not *-na*) *ki baichha* a baby of six months. This is a common irregularity of writing which, however, does not affect the pronunciation. These oblique forms are pronounced as if ending in *a*. *Sahiba le* is pronounced *Sahiba le*, and so on.

[No 7.]

INDO ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTAVI (BEGAMATI URDU OR LUCKNOW)

SPECIMEN I.

Ek admī ke do bete the Un-mē se chhotā bip se boln 'abbā-jin, mil isbab mē jtna hamara hissa hai ham ko de dijye' Aur us ne apni daulat dond̄ ko bñt di Thore din d̄ ba d̄ chhotā sib jam'-jatha samet-kar bahut dur kisi mulk-ko nikal gya Wahū sau shohad pan mē ura baitha Jis sab uth utha gava to us mulk-mē babut bira qat̄ parā, aur reh mohtaj ho chal.

[No 8.]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (BEGUMATI URDU OF LUCKNOW)

SPECIMEN II.

حدیثی بدوپی ان کو

امیں بن حداکرہ اپنے سلسلت ہیں۔ بہمن جمین حبیب آج گھنٹوں میں دہلی رئیس۔ اونچے
کوئی سب جز دصلیح نہیں ہے۔ بُرے ماں کفا جی آنکھ دن چھپتی ہے اس کے رہائش
گھنٹوں پہت دوا دین کی تکمیل فاصلہ ہیں میرا طہر اور اور پروالا گوسا تو
عمرست کو دہلی رئیس عدج مرلنے ضفیٰ زادہ سدیع رنگی۔ آج ٹکڑے میان
جو روکھا طبر از غنیمہ پر وسیں میں خانع حبیب بے یہاں کھلے دن دے رہے کئی جو
گھنٹے بُرے غنیمہ پڑھا سپاہی موزوں سور کے لئے سمجھے تو جسے ہر لشکر
داری طان میں دراز سبھا رہے۔ دھن تو کہنے بُری جزت لذتی رہی اونچے
ڈوپٹے پر موجود ہتا او سینے روکا ہتا اسیں تو سب کا سامنہ موجات
اوسمیں سے دو چور بکڑے ہے گھنٹوں نے خارج کی سامنے او شاچیدا رکھا کہ

خانمِ حبہ کے بیٹے نے مکان اکور لے کر بانٹے گئے میں بولا دو پھر مندرجہ
 ص جس نے روئی پورپور کر کے غل مجا دا۔ — نظیر اور اونچی بیوی میں
 روزمرہ جنہیں تو اکرنے کی نظر کرو تو آپ نے ایک بندھڑ کی بیوی کی
 مزاج دار فراز دی رسمی بابت ببرتو قہ میں مونگنے لگتے ہیں کہ کہا جائے
 بین کچھ سستہ ہے۔ خدا رکھے سیانی روکی بیانے لایں پہلو کے لئے
 بیٹی ہے۔ روکا سامنے رسک کر جب جب جب دن رہت کے دن تاکہ ملے
 کہ فاتحہ گھر اسے عقول میز خدا کے دار سمجھا نہیں بابت کے بنگر مندرجہ میں
 کوں وصل دے۔ — اونچی بیوی اولاد علیے کو دیکھنے کیوں بابت نیجت
 بکھر سکتا ہے سبی نے روکھر کر دیاں چل گئی۔ — سیکھ میں کا جیسا کہ
 پال پوسہ بکھر پر کوں جانے کے — سچاری کہ اکھر وہنے چھکا کیا تو قہ میں
 اپنے میان کو سے پرسے چار سہنے ہے نہیں ہوئے ہے کہ مدرا سان پہنچ پڑا
 غربی کے دیسی اس بھی نوٹ گئی۔

[No 8]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (BEGAMATI URDU OF LUCKNOW)

SPECIMEN II

TRANSLITERATION AND TRANSLATION

KHATT BLTI KI TAPAG SL MĀ Kō
LITTLE DAUGHTER OF DIRECTION FROM MOTHER TO

Ammi jin Khuda hain ip salamat iahē
 Mother dear God may make Your Honour (in) safety is may remain
 Bihin Jhammīn Sahib aij Lal hnau mē dākhil hui Un se
 Sister Jhammīn Sahiba today Luci now in entered became Her from
 ip li sab khan wa salah mā lum hui Baie
 Your Honour of all health and prosperity I now became The elder
 māmūl jī ae din (humashā) mandā iahātā hui
 maternal uncle of spirit daily (i.e always) unwell remaining is
 Lal hnau mē bnhut dāwā darman hī māgu kuchh faida nahī
 Luci now in much medicine drugs were done but any benefit not
 hua Kalki agni upu wila ho gaya
 became Tomorrow if the above one (i.e the moon) happened (i.e becomes visible)
 to Jum'at ko woh sawan suna ilāj hain Faiz
 then Thursday on Le certainly certainly (for) treatment doing Faizabad
 sidhrūcīg
 Le will start

Aj lalh valhī chordī lā bna naughā hu . Pūos mē
 Nowadays here thieves of great gang is The neighbourhood in
 Khānum Sahib lō yahī lalh din-dahūe hu chor
 Kālam Sahiba of at yesterday in broad daylight several thieves
 ghus u Bui ghul ghpāia mīcha Sipahi ngorū gāwar ko
 entered Mucl noise clamour was raised Constables needless, boor of
 lth sumjhū n̄ bujhū, hullar sunti hi hamare
 sticl understood not knew upon immediately on hearing our
 mal an mē dānana chakāc Woh to lāhu, bari khairiyat
 house in straightway came That verily you may say great good luck
 guru Admi dyolhu-pu maujud tha Us ne 10³ a
 happened A man ante chamber on present was By him it was stopped
 VOL. II PART I

thama Nihî to sab la samna ho jata Us mî bî
impeded Otherwise all(of us) of exposure would have been That out of
do choi pakre bhi gne Muô ne hthim ke sunnî
two thieves arrested also went The idiots by the magistrate of before
ulta chhudda rakhâ li, 'Khanam Sahibi ke batî ne mikan
containing accusation brought that, Klanam Sahiba of the son by the house
akwane le bahana se ghai mî bulaya Do pahar band
estimating of pretext on house in (ice) were summoned Two watches confined
raffa pachas rupaneye chhîn liye ulta chor chor'
(we) were kept, fifty rupees were snatched away, contrary 'thief thief'
kar ke ghul machî diyi
doing noise was raised'

Nazîr aur un ki biwi mî roj mainî jhunjhat hua karti hai
Nazir and I am-of wife between daily wrangling keeps going on
Nazîr ho to ap janiye, — ek nak charhi Biwi
Nazir indeed Your Honour may know — a nose mounted one The wife
bhi mizajdaî, rauz rauz si bit pu 'tu tu, mî mî
also haughty very little matter on thou thou I I (ie quarrelling)
hone lagti hai Lakh samjhavî bîhûn
to be beginning is Hundred thousand was it-remonstrated (by me), sister,
kachcha sîth hrî Khuda rakhi Siyani larki
inexperienced company is God preserrel (you) Youiful daughter
bryahne laiq pâhlî se lagi baithi hrî Us le samne is
for being married fit side by close seated is Her of before this
bal bal jhak jhak din iat ke dât hil hil se kya fundî
talling altercation day night of teeth gnashling from what profit'
Magan usi aqlo par Khudî ki mar Samjhavî mî bat ke
But such wits on God-of curse Remonstrating on words of
batangîr badhte hâi K'un dakhî du? Ulti
us anglings increasing as Who may interfere? On the contrary
nul hu bune
disgraced he may become

Aulad Ali ho dekhîye Ni hei bit nî chit, behn
Aulad Ali please see Not any word or talk, without ground
behar bhi, mî se lar bhur kar dadhuval
without ground also, mother with quarrelled living to grandfather's house
chala gaya
he went off

Begam Jan ka chhî mahina ha pala-posa bachcha
Begam Jan of six months of brought-up(and) nursed baby
paiso jati raha Bechall, ek âkh dabati hai,
the day before yesterday has died Poor creature, one eye pressing she is,

Lakh ūsu g̃te hāī Abhi Miyā ko
 a hundred thousand tears falling are Only now (her) husband to
 mate pure chāi mahna bhi nahī hue the ki yeh a'man
 since death full fow months even not passed had when this shy
 phat p̃ra Ghāib ki iah̄i sahī as bhi tut gai
 fell in The poo woman of remaining hope also broke

FREE TRANSLATION OF THE FOREGOING

A LETTER FROM A DAUGHTER TO HER MOTHER

DEAREST MOTHER

May God ordain that you ever remain in safety Sister Jhamman arrived today in Lucknow, and from her we have heard how you are getting on. The elder uncle's health is daily getting worse and woe. He has been trying all kinds of medicine here in Lucknow but they don't seem to do him any good. So if the moon becomes visible tomorrow he will certainly set out on Thursday for Fuzabad to be treated by the doctors there.

Nowadays there is a big gang of thieves about. Yesterday in broad daylight a number of them got into the house of the Khanam Sahiba, who lives close by us. There was a great hue and cry and the fools of police useless as a boor's cudgel which neither knows nor understands directly they heard the outcry made straight for our house. You may indeed say that we were fortunate for by great good luck there was a man standing at our hall door who stopped them. Otherwise all we women in the zanana would have been exposed to view. Two of the thieves were caught and the idiots when they came before the magistrate brought a countercharge that the Khanam Sahiba's son had invited them into the house under the pretext of getting the building valued. They added that he had imprisoned them for some six hours and robbed them of fifty rupees and had then got rid of them by calling out thief thief.

You will be sorry to hear that Nizam and his wife keep on their daily quarrelling. You know Nazim what sort of man he is going about with his nose in the air. His wife, too, is overweening and starts a wrangle on even so little a matter. I've reasoned with her thousands of times — sister dear, there's inexperienced company. There's a young marriageable girl sitting close to your side. What good will come from all this nonsense and talk all this teeth gnashing by day and by night in her presence? May God's curse rest on such silly wits. The more one remonstrates the more she wrangles. Who is there to interfere with the certainty of having some rude thing said in return?

Just look at Aulad Ali's conduct. Without saying a word my father absolutely no reason he has quarrelled with his mother and gone off to stay with his grandfather.

Begum Jan's six months old little baby, which she had been nursing with such loving care, died the day before yesterday. Poor creature when she presses together the lids of a single eye a hundred thousand tears fall. It is only four months since her husband died, and now again the sky has fallen in upon her. The poor thing's one remaining consolation is now broken.

STANDARD URDU OF DELHI

The Urdu of Delhi is less Persianised than that of Lucknow and hence more nearly fulfills the requirements of a *lingua franca* intelligible over the whole of India. This will be evident from the following specimen (the authorised Urdu version of the Parable of the Prodigal Son as issued under the auspices of the British and Foreign Bible Society). It will be seen that the vocabulary is on the whole simple and that the Indian and not the Persian order of words is preferred. For another example of Delhi Urdu the Urdu List of Standard Words and Sentences which was prepared in that city may be consulted.

The original Urdu version of the New Testament was made for the British and Foreign Bible Society by Henry Martyn during the years 1806-1810. It has been thrice revised. The version of the Parable now given is taken from the third and last revision carried out by a committee headed by Dr. Weitbrecht during the years 1893-1899.

The Bible Society has issued this version under two forms—one in the Persian character and the other in the Roman character. I give both here. The system of transliteration used by the Bible Society differs somewhat from that employed in the present Survey but this will give rise to no difficulty.

It is not necessary to give an interleaved translation.

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (STANDARD URDU, PERSIAN CHARACTER)

(Panjab Auxiliary Bible Society, 1900)

ایک شخص کے دو شے یہ - اُن مدن سے حموٹے کے باب سے
کہا کہ آئے باب - مال نا حوصلہ صحیحہ کو پہنچنا ہے صحیح دے -
اُس سے اپنا مال مناع اُبھیں بانٹ دی - اور بھوڑے دن بعد چھوٹا
بیٹا اپنا سب کچھہ جمع کر کے دررے ملک کو رواہہ ہوا - اور وہاں اپنا مال
دہ چلنی میں اڑا دیا - اور حت سب خرج کر چکا تو اُس ملک مدن
سچ کال پڑا - اور وہ متعلاج ہوئے لگا - پھر اُس ملک کے ایک
باشندے کے ہاتھا پڑا - اُس کے کوئی کھینچوں مدن سوڑھراے تھا -
اور اُسے آرزو ہی کہ ہو پہلیاں سوڑ کھائے یعنی اُن سے اپنا بیٹ
بھرے - مگر کوئی اُسے نہ دیتا بھا - پھر اُس کے ہوش مدن آکر کہا
کہ میرے باب کے کتنے ہی مردروں کو رڑی اور اڑاط سے ملتی ہے -
اور میں ہاں بھوکھا مرن رہا ہوں - مدن اُٹھا کر اپنے باب کے پاس
حاوئکا اور اُس سے کھوئیکا کہ آئے باب - مدن آسمان کا اور بدری نظر
مدن گلہگار ہوا - اب اس لائق، بھیں رہا کہ پھر بیڑا بیٹا کھلاؤں -
صحیح اپنے صردار حیسا ہی کر لے - پس وہ اُٹھا کر اپنے باب کی طرف
روانہ ہوا - وہ ابھی ذر ہی بھا کہ اُسے دیکھہ کر اُس کے باب کو برس

آنا - اور درڑ کر اُس کو کلے لگا لنا اور بوسے لئے شے سے اُس سے کما کہ آتے بات - میں آسمان کا اور بدری بطر میں کھگار ہوا - اب اس لائیں مہن رہا کہ بصر برا بنتا کیلاؤں - بات سے اپنے بوکروں سے کہا کہ اچھے سے اچھا حامہ حلد بکال در اُسے پہناؤ اور اُس کے سامنے میں انکوٹھی اور پاؤں میں حسوی پہناؤ - اور بلے ہوئے بھڑے کو لاکر دیج کرو یا کہ ہم کھا کر حوشی میائیں - کبوکہ بصر برا بہ بنتا تھرہ باتا - اُب ریدہ ہوا - کھو کرنا باتا اب ملا ہے - س وہ حسوی میائے لکھے لیکن اُس کا بڑا بنتا صد میں باتا - ح وہ اکر کر بردیک بہبغا بو کائے بھائے اور بھائیے کی اوار سدی اور ایک بوکر کو بلاکر درایاف کرے لگا کہ وہ کدا ہو رہا ہے ؟ اُس سے کہا کہ بصر بھائی اکتا ہے اور بدرے بات سے پلا ہوا بھٹڑا دیج کرانا ہے - اس لئے کہ اُسے بھلا چلنا باتا - وہ عصے ہوا اور اپنر حانا وہ چاہا - سکر اُس کا بات باہر حائے اُسے میائے لگا اُس سے اپنے بات سے حواب میں کہا کہ دیکھہ ایسے برس سے میں بدری خدمت کریا ہوں اور کھمی بدری حکم عدولی بھنس کی - عکر سمجھ بتوے کھمی ایک نکری کا بختہ بھی وہ دیا کہ ایسے دوسروں کے سامنے حسوی میانا - لیکن حب بصر بہ بنتا زیادس سے بصر میں میانع کسیوں میں اڑا دی - بو اُس سے لئے بتوے پلا ہوا بھٹڑا دیج کرانا - اُس سے اُس سے کہا بنتا - بو بو ہمیشہ صبرے پاس ہے اور حو کھٹہ بصر بہ وہ بصر ہی ہے - لیکن حسوی میانی اور شادیاں ہوئیا معاشر باتا کبوکہ بصر بہ بھائی تھرہ باتا - اُب ریدہ ہوا - کھو کرنا باتا اب ملا ہے *

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (STANDARD URDU ROMAN CHARACTERS)

(British and Foreign Bible Society, 1900)

El shakhs ke do bete the Un men se chhote ne bap se kahā ki Aī bīp mal kī jo
 hussē mujh lō pihunchta hū, mujhe de Us ne ipna mal mata unhen bunt di Au
 those din ba d chhota beti apni sab kuchh jama kai le dui le mull ko rāwana huā
 aui wahan apna mal badehalni men wa diya Au jib sab lhaich kai chukri to us
 mull men sakht lāl paia tui wuh muhtaj hone lāgi Phii us mull le el bashinde ke
 hīn ja para us ne us lō ipne kheton men suar charane bheja Au use aizu thi ki
 jo phaliyan suai lāte the un se apni pet bhaise māgir lō use nā deta thā Phii us
 ne hosh men al aī laha ki Mele bap ke itne hū mazduion lō roti ifi it se milti hū tui
 mun yahan bhukhi mai rāhī hūn! Mun uthkai ipne bap le pas jaungi aui us se
 kihungā lī Aī bīp main asman ka aui teri nīzai men gunahgai hua ab is laiq nahin
 iaha ki phii tera beti kahlauṇ mujhe ipne mazdui jusa hī lāi le Pas wuh uthl tui
 apne bap ki taiai rāwana hua Wuh abhi dui hī tha ki use dekkh aī us le bap lō tais
 tui daurkai us ko gale lagā liya tui bose liye Bete ne us se kīha ki Aī bap mun
 avman lī aui teri nīzai men gunahgai hua ab is laiq nahin iaha ki phii teri betā
 kahlauṇ Bap ne apne naujalon se lāhā, ki Achchhie se achchhia jama jald nikall tui
 use pahinao aui us le hīth men anguthi aui panwon men juti pihinao Au pale hue
 bachhie lō likai zabh kuo tūlī ham khakri l hushī manaen l vunki meri jih beta
 munda tha ab zindā hua kho gaya tha ab milā hū Pas wuh l hushī manane lage

Lel in us hī bara beta khet men tha jab wuh akū ghai ke nāzdk pihuncha to gane
 bayne aui nachne lī twaz suni tui ek nūkhai ko bulakar daryraft lāne laga lī lāh
 kī hō iaha hai? Us ne us se kaha lī Teri bhai a gaya hai aui teri bap ne pala hua
 bichhia zabh lānya hai is liye ki use bhala changa paya Wuh gusse hū tūr andū
 jana na chaha magu us ka bap bīhai jal e use manane laga Us ne apne bap se
 jawab men lāhā lī Del h itne baias se mun teri l hidmat karta hūn sur kabhi tei
 hukm udulf nahin ki magu mujhe tu ne kabbh el bālik ka bachcha bhī na diya ki
 ipne doston lē sūth l hushī mānatā lel in jab teri jih beta ayi jis ne terā mal matā
 kīshbion men wa di to us ke liye tu ne pala hua bichhī zabh kārayā Us ne us se
 kīhā, Beta tu to hamesha mere pas hai aui jo luchh mea hai wuh teia hī hai lel in
 l hushī manam tui shadman hona munasib tha kyunli teia jih bhai munda thā ab
 zinda hua l ho gīva tha jīb mila hai

The system of transliteration that adopted by the British Foreign Bible Society and differs somewhat from that employed in the present Survey

MODERN URDU OF DELHI

During the last thirty or forty years a school of writers has arisen in Delhi, which has paid attention to the necessity of avoiding the extreme Persianisation of style which had hitherto been fashionable and which is still fashionable in Lucknow.

The author of this school who has obtained the greatest reputation is Maulvi Nazir Ahmad. Two novels by this writer, the *Miratu'l-Arus* (The Bride's Mirror), and the *Taubatu'n-Nasuh* (The Repentance of Nasuh), have been edited in England. They are well worth reading, not only as introductions to the Urdu language, but for their contents. They are admirable pictures of the home life of respectable Indian Mosalmans of the middle class. The stories are absolutely unobjectionable and full of interest, and are illumined by many pages of true humour. An account of the best editions of these works will be found in the Bibliography under the name of their author, and for further information regarding the school of writers to which he belongs, the reader is referred to Shekh 'Abdu'l Qadir's work on 'The new School of Urdu Literature' quoted in the first section of the Bibliography.

As a specimen of Nazir Ahmad's style, I give an extract from the *Miratu'l-Arus*. The text is taken from Mr G. D. Ward's edition in Roman characters (London, 1899). The passage selected is a cock and bull story, freely interlarded with pious phrases, told by a swindling old crone to the silly heroine, on whom she is playing the confidence trick. The story is *a propos* of two miraculous (but quite unnecessary) cloves, which the old lady presents to the year old bride, and which are guaranteed to restore a husband's love and to give children to the most unloved of barren wives. The reader who is curious as to the sequel is referred to the original work. Suffice it here to say that the old lady having gained the bride's confidence successfully decamps with all her jewelry.

Considering that the novel is written by a Musalman for his co-religionists, and is professedly in Urdu, not in Hindi, it is remarkably free from Arabic and Persian expressions. In Lucknow Urdu nearly every word would hail from one or other of these sources. Here fully forty five per cent of the vocabulary is Indian, about twenty per cent is Persian and less than 31 per cent is Arabic. The small remainder comes from other languages—Turkish, English, and Portuguese.¹

I am indebted to Mr Ward the editor of the *Miratu'l-Arus* for these particulars. I would strongly recommend anyone who is interested in the great *Lingua Franca* of India or its literature to read the edition of a highly original and interesting book. The moral appeal to Europe lies in its being in the Roman character and every aspect of its vocabulary and style is English. An English translation by Mr Ward is published as a separate volume.

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (MODERN URDU OR DELHI)

(Maulavi Nagri Ahmad, circa 1870)

میں حب حب کو لئی بھی بو اوسی حبھار میں بھوپال کی
 ایک بیگم بھی سوار بھیں — شاہد تمے اونکا نام بھی سدا
 ہو بلعنس چھانی بیگم — س کجھہ حدا ہے اونکو دے
 رکھا بھا — دولت کی گجھہ اپنہا ہے بھی — بوکر حاکر لوینڈی عالم
 پالکی بالکی سب ہی کجھہ بھا — ایک بو اولاد کی طرف سے معتمم
 رہا کربی بھیں — کوئی بخہ ہے بھا — دوسرے بواب صاحب کو اُنکی
 طرف مطلقاً إلتعاب ہے بھا اور شاہد اولاد ہے ہوئے کے سب محتب
 ہے کرے ہوں ورنہ بیگم صورت شکل میں حدے آفتاب حدے
 ماہناب — اور اس حس و دولت بر مراج اسا سادہ کہ
 ہم حسے باحدروں کو برا بر نٹھانا اور باب پوچھنا « بیگم کو فعنروں
 سے پرلے درجے کا اعفاد بھا » ایک دفعہ سدا کہ بس کوس
 پر کوئی کامل وارد ہے — اندھری راب میں ایسے گھر سے پیادہ بنا
 اونے پاس گئیں اور پھر بھر ملک ہائیہ باندھ کھڑی رہیں «
 فعنروں کے نام کے قربان حائیہ » ایک صربیہ حوشہ شاہ صاحب کے

انکھہ اوثنا کر دیکھا فرمایا حا مانی - اسی راب کو حکم ملدا ہے
 نکم کو حواب میں سارب ہوئی کہ حم کو حا اور تمراد کا موسیٰ
 سمندر سے بکال لا صبح اوثنا حم کی ساریاں ہوئے لکن ماں سو
 مسکن نکم سے اب کراہہ دیکر چھار بر سوار کرائے اور
 میں سے ایک میں بھی بھی ہروں کا ناس رہتا ہے نکم
 صاحب الہی دیوبون حبائی میں سحررو ممحنة بر بہ
 مہربانی کرے لکن اور سہلی کہا کریں میں دس دن بک برابر
 چھار بانی میں حلا کنا - کنارہوں دن بخ سمندر میں ایک بھاڑ طر
 ہا ملحداً سے کہا کوہ حصہ بھی ہے اور ایک بڑا کامل قصر اس بر
 رہنا ہے جو کنا تامراد ابا نکم صاحب سے ملحداً سے کہا
 کسی طرح متحمہ کو اوس بھاڑ بر بندھاو ملحداً سے کہا حصور چھار بو
 بھاڑ بک بھیں بھج سکنا - اللہ اکر اب ارساد کریں بو چھار کو لنگر
 کر دس اور اب کو ایک کسی میں بٹھا کر لے جائیں ہے نکم سے کہا
 خبر بھی سہی بایخ اوریں نکم سے سانہہ کوہ حصہ بر کسی
 بھیں ایک میں اور حار اور بھاڑ بر بندھے بو عجائب طرح
 کی خوسبو مہک رہی بھی - حلیے حلیے ساہ صاحب بک بندھے
 ہو کا مقام بھا - نہ ادمی نہ ادم را - نہ بھا ساہ صاحب ایک کر

میں رہتے یہ کدنسی بورائی شکل - حنسے فرسنہ
 سب کو دیکھہ کر دعا دی - بیگم کو بارہ لوگوں دس اور کچھہ بڑھہ کر
 دم کر دیا ۔ متحہہ سے کہا حلی حا - آگرے اور دلی میں لوگوں
 کے کام بیانا کر ۔ بیٹھی اُن بارہ لوگوں میں کی دو لوگوں نہ ہدیں *
 ہم کر کے حول ٹھی بو بواب ۔ ما بو بیگم کی ناب توجہہ نہ یہ
 با یہ بوس ہوئی - کہ ایک مہینے آگے سے بیٹھی میں آکر بیگم کے
 لبے کو پڑتے یہ ۔ حونھی بیگم سے چھار سے پانو اُنارا بواب سے اپنا
 سر بیگم کے فدمون پر رکھہ دیا اور رو رو کر حطا معاف کرای *
 حمہ برس میں بھوپال میں ہم سے آکر ٹھہری ۔ فعندر کی دعا کی
 برکت سے لکامار اُذیر ہلے - اللہ رکھے ۔ حارثے بیگم کے - میرے
 رہنے بک ۔ ہو حکمے یہ ۔ پھر متحہہ کو اپنا دیس یاد آیا -
 بیگم سے احرب مانگی ۔ تھب سا روکا ۔ میں سے کہا
 شاہ ماحب سے متحہہ کو دلی آگرے کی حدود سُندھ کی ہے -
 متحہہ کو وہاں حانا مسرور ہے - یہ سُ کر بیگم سے چار باجار متحہہ کو
 رخص کیا ۔

[No. 10.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

HINDOSTANI (MODERN URDU OF DELHI).

(Maulavi Nagir Ahmad, circa 1870.)

TRANSLITERATION AND TRANSLATION.

Maī jab hajj-kō gai-thī, tō usī jahāz-mē

I when pilgrimage(-to-Mecca)-to gone-was, then that-very ship-in

Bhōpāl-ki ēk Bēgam bhī suwār thī; — shāyad tum-nē un-kā
Bhōpāl-of a Bēgam also passenger was; — perhaps you-by her-of

nām bhī sunā-hō, Balqis Jahānī Bēgam; — sab-kuchh Khudā-nē
name also heard-may-be, Balqis Jahānī Bēgam; — everything God-by

un-kō dē rakhā-thā; daulat-ki kuchh intihā na thi;
her-to giving placed-was; wealth-of any end not was;

naukar-chākar, laundi-ghulām, pālkī-nālkī, sab-hi-kuch
servants-attendants, girls(-and)-slaves, palanquins(-and)-litters, everything-verily

thā; ēk tō aulād-ki taraf-sē maghmūm rabā-kartā-thī;
was; one indeed family-of direction-from grieved she-continued-to-remain;

kōi bachcha na thā; dūsrē Nawāb-Sāhib-kō un-ki taraf muṭlaq
any child not was; secondly the-Nawāb-Sāhib-to her-of direction absolute-

iltifāt na thā, aur shāyad aulād na hōnē-kē sabab mahabbat na
kindness not was, and perhaps family not being-of because affection not

kartē-hō, warna Bēgam śūrat-shākl-mē 'chandē āftāb,
doing-he-may-be, otherwise the-Bēgam form-appearance-in 'now a-sun,

chandē māhtāb,' — aur is hūsn-o-daulat-par mizāj nīsā sāda,
'now a-moon,' — and this beauty-and-wealth-on disposition so simple,

ki ham-jaisē nāchīzō-kō barābar bītānā aur bāt pūchhnā!
that us-like nothings-to equally to-give-a-seat and matters to-ask /

Bēgam-kō faqirō-sē parlē darjē-kā e'tiqād thā. Ēk dafā
The-Bēgam-to mendicants-to utmost degree-of faith was. One time

sunā ki tūn kōs-par kōi kāmil wārid hai; andhēri
it-was-heard that three kōs-on a-certain saint arrived is; dark

rāt-mē apnē ghar-sē piyāda-pā un-kē pās gaī, aur pahar-bhar
night-in her-own house-from on-foot him-of near she-went, and a-watch-full

tak hāth bandhē khaṛī rahī. Faqirō-kē nām-kō
during hands being-folded standing-up remained. Mendicants-of name-of

qurban jayē! Ek martaba jo Shah Sahib ne ēkh
 -sacrificial-offering go! One time when the Shah Sahib by eyes
 uttha kar dekha, fumayn, 'ja mai, isī rat ko
 lifted having it was looled it was ordered, 'go mother this very night at
 hukm milēga' Begam ho khwab mē bisharat hui ki
 order will-be got The Begam to dream in annunciation became that
 'hajj ho ja au mūlā moti samundar se nikalā' Subh
 'pilgrimage to go and desire of pearl ocean from take out (At) dawn
 uth hajj ki taryāni hone lagī Pā sau miskin
 rising pilgrimage of preparations to be began Five-hundred lowly people
 Begam ne ap kiraya de hui jahaz par suwai
 the Begam by herself the face given having ship on embal'd
 lāde, un mē se ek maī bhi thi Hai
 were caused to be made them in from one I also was Every
 waqt ka pasrahna — Begam Sahib (Ilahi!) dono jahan mē
 time of near-remaining — the Begam Sahib (O God!) both worlds in
 surkhru! mujh par bhubut mhubani kaine lagā, aur
 (may her face be bright!) me on muoh friendship to do began and
 sahehi laba kārti thi Das din tak baabar jahaz pani mē
 comade used to call Ten days during straight on the ship water in
 chula gya, gyarahwē din bich simundar-mē ek pahar nazar ayā
 went along, on eleventh day mid ocean in a mountain in sight came
 Nakhudā ne kaha 'Koh e Habsha yehi hui, sur
 The captain by it was said 'The Mountain of Ethiopia this verily is, and
 ek bāla kāmil firqr is par rāhita hui, jo gya, bimūlā
 a great saint hermit it on dwelling is, who went, possessed of wish
 aya Begam Sahib ne Nakhudā se kaha 'kisi tarah mujh ko
 came' The Begam Sahib by the captain to it was said 'in some way me
 us pahar par phūchao Nakhudā ne kaha 'Huzur,
 that mountain on canel to arrive' The captain by it was said, 'My Lady,
 jahaz to pahar tak nahi phūch sakta, albatrī aga
 the ship indeed the mountain up to not arrive can, certainly if
 ap ishād kāt, to rāhat lo langa lū dī, am ap lo
 you instruction male, then the ship to anchor we may male, and you
 ek lāshī mē bitha kū lā chile' Begam ne kaha,
 a boat in caused to sit having we may take away The Begam by it was said,
 'khan, yehi shi' Pich turāt Begam le sath Koh e
 well, this indeed easy' Five women the Begam of with the Mountain of
 Habsha pu gū-thi, — ek maī, tur chai um Pahar par
 gone-were, — one I, and four others The Mountain on

prhñche, to ajib tñch li lhusbu mñbhak rñhi thi Chalte
 we arrived then a wonderful kind of odour revealed being ras On-going
 chalte Shah Sahib tk prhñche Nu ka miqam tha, nñ
 on going the Shal Salib up to we arrived God of place it was nor
 admr nñ admazid tñc tñhi Shah Sahib ek shun mñ white the
 man nor born of man, all alone the Shah Salib a house in dwelling ras,
 kusii nñmam shkhl! jaie hrishita Nam sab ko delhi kri
 what sort of sciene appearance! like an angel! Us all seen laring
 du a di Begum ko bñrh lañgñ di, tur luchh
 a blessing was given the Begam to twelve clores were given and something
 purh kri dum krt divi Mughls lthi chalji a, re
 recited having breathing was performed Me to it was said, 'depart Agra
 tu Dilli mñ logõ ke Ram bñrh kri Beti
 and Delhi in people of wishes continue causing to be successful Daughters
 un barah lañgñ mñ ki do lañgñ vch hñi Haji krt ke
 tlos twelve clores in of two clores these are Pilgrimage made laring
 jo hñt to Darwab — vti Begum kri
 when ice returned He the Darwab — vclceas formerly the Begum of
 bit puchhti nñ the — vti vch nñbnt hñi ki ek mñhne
 astan aslmg not he was — now this pass b came that one nont
 age a Bambai mñ i kri Begum kri jene kri pris the
 before from Bombaj in come laring the Begum of laring for fallen id
 Jñ hi Begum ne rñhas se pñw mñi Darwab ne
 As even the Begum by the slip from foot was caused to descend the Darwab In
 apna san Begum kri qidam pru rkh divi tu 10 10 krt
 his own lead the Begum f feet on was placed and wept wept laring
 khata muaf hñrati Ohhri bñrte mñi Blopal mñ hñi se
 fault for givness was got made Six years I Blopal in pilgrimage from
 i krt thhri Tiqu kri du i kri bñrkt se lizifn
 come laving stayed The emt of prayer of blessing from successfully
 upar tle All dh rñkha' chh bñc Begum kri
 one after the other, God preserve(them)! son sons the Begum of
 mere rñhne tak ho chukk the Phir mujh lo apni des vid
 my stay during been had Again me to my own contly memory
 dva Begum se rñjat mñgi, bñhut se roki
 came the Begum from leave(to go) was asked very much stopping was done,
 mañ ne kaha 'Shih Sahib ne mujh lo Dilli Agra ki khudmat
 me by it was said 'the Shah Salib by me to Delhi Agra of service
 supnd lñ hai mujh ko wñhi jana zurr hai,' vch sun kar
 entrusted i ade is me to there to go necessary is ' this I card laring
 Begum ne chai nachai mujh lo rñkhsat lñ i
 the Begum by willy milly me to leave to depart was made

FREE TRANSLATION OF THE FOREGOING

When I went on my pilgrimage to Mecca I had for a fellow passenger a Begam of Bhopal,—perhaps you have heard of her, her name was Balqis Jahani Begam. God had endowed her with every blessing. As for her wealth, there was no end to it. She had troops of servants, women slaves and men slaves, palanquins and litteris,—everything, in fact, which she could want. But she had an aching heart about her prospects of a family,—she had no children,—and besides this, the Nawab Sahib, her husband, had altogether ceased to show her any affection. This latter grief was probably due to her being childless, for, as to her personal appearance, as the saying goes, ‘when she wasn’t as bright as the sun she was as fair as the moon,’ and to this beauty and wealth was added a disposition of the purest sincerity and simplicity,—even nobodies like us she would ask to sit down beside her, and talk with them.

Now, she had the greatest faith in wandering mendicants and once she heard that a certain holy saint had arrived at a place some six miles away. So one dark night she started off on foot from her house and stood a good three hours in front of him with folded hands. My life for the fame of such holy men! On one occasion when this one lifted his eyes he saw her and said, ‘go, madam, this very night will you receive a command from above.’ That night she had a dream, in which she heard a voice saying, ‘depart on a pilgrimage to Mecca and gather the pearl of your desire from the ocean.’ The first thing in the morning she began the preparations for her pilgrimage. She paid the fares of five hundred poor people, amongst whom I was one, and took them on board the ship with her. She always kept me by her side and (O God, may her face be bright in this world and the next) not only began she to show great friendship to me but even used to address me as ‘comrade’. The ship went on straight through the sea for ten days, and on the eleventh a mountain came in sight in the middle of the ocean. ‘That,’ said the captain, ‘is the Mountain of Ethiopia, and on it there dwells a holy hermit. There never was a petitioner who went to him that did not have his prayer granted.’ Said the Begam to him, ‘you must get me in some way or other to that mountain.’ ‘Your Ladyship,’ replied he ‘there is not enough water for the ship to go alongside, but, if you wish it, I can have the anchor let go and send you ashore in the jolly boat.’ ‘That will do excellently,’ said she. So five women (myself and four others) went off with her to the Mountain of Ethiopia. When we got there we found the air filled with a wondrous fine odour. We came at length to where His Holiness lived. It was a very place where God alone dwells. Not a man or son of man was there. In his house abode His Holiness in perfect solitude. What a serene appearance he displayed! Like an angel of heaven! As soon as he saw us all he blessed us. To the Begam he gave twelve cloves and, after reciting something breathed over her. To me he said, ‘depart and busy yourself with bringing about the desires of the people of Agra and Delhi.’

Daughter here are two of those twelve cloves!

Now, when we came home from our pilgrimage, the Nawab—who formerly had not taken the slightest interest in the Begam,—must needs go down to Bombay a month before the ship was due, and wait there for his wife in order to escort her home. She had hardly got off the gangway before he fell at her feet, and with many tears asked pardon for his neglect. After I came back from the journey I stayed for six years in

Bhōpāl, and while I was there, all owing to the power of the holy man's blessing, one by one, the Būgam had four sons. By this time I began to think of my own country, and asked her for leave to go away. She would not hear of it, but I reminded her of how His Holiness had made over to me the care of Agra and Delhi, and that I really must go. When she heard this, she had perforce to allow me to depart.

URDŪ POETRY

As a specimen of Urdu poetry of the classic period (as elsewhere explained standard Hindi has no old poetical literature), I give an extract from the *Tanbukh-i-Juhhal*, or Admonition to Tools by the celebrated Mu'lūqī. This poet was born at Agra and studied at Delhi under Su'yu'd-din Khan ('Arzu). He lived there up to the year 1782, when he migrated to Lucknow, where he died at a very advanced age in 1710. He and Rūfi are considered by native authorities to be the two greatest Urdu poets.

An elegant paraphrase of the poem under the title of *Conseils aux mauvais poètes*, was published by Guicci de Tissé on pp. 300 and ff. of Vol. vii of the *Journal Asiatique* (1825). An Italian translation of this paraphrase was published at Palermo in 1891 by Signor Pugliese Pico under the title of *Consigli ai cattivi poeti*. Monsieur J. Vinson published a more literal translation, under the title of *Satire contre les Ignorants* in the *Revue de Linguistique* Vol. xvii (1891), pp. 101 ff.

Mu'lūqī's works have been printed in India. The text of the poem under consideration is carefully edited by Shakespeare in his *Muntakhabat-e-Hindi*. This text has been reproduced in Monsieur Vinson's *Manuel de la Langue hindoustani*. The text given here is based on that of Shakespeare, with a few corrections rendered necessary by the metre. I have to thank Mr. G. E. Ward for assistance rendered in translating this not always easy poem.

We may note a few points in which the language of the poem differs somewhat from the language of the standard grammar. In *bāgn̄ da ne*, by the Elect One (verse 28), the oblique form ends in *a* not *e*. This may however be a mere matter of spelling, for most scribes in such cases write a final *a*, but pronounce it *e*. In verse 28 we have an example of the custom which at the present day prevails in Lucknow of treating *samjhā* as if it were a neuter verb. In verse 13 we have *de haī* which is the dialectic form in the Upper Doab for *deta haī* he gives. In verse 25 we have *ublat* construed with a masculine verb. Note also the spelling of *muj̄ lo*, instead of *muj̄h lo* in verse 14.

In the transliteration, I have marked the vowels as long or short, as is required by the metre so as to assist the scansion and not according to their natural length. *Haī* and *haī* are each to be counted as one short syllable. A syllable containing a short vowel, and ending in a consonant, is long, if the next syllable begins with a consonant. Thus in the second verse, because *ta* follows *tashat*, the latter word is scanned $\underline{\underline{--}}$. But if such a syllable is followed by a vowel, it may be either long or short. Thus, in the first verse *din aya* is scanned $\underline{\underline{-- --}}$, while in the third verse, *tazzat o* is scanned $\underline{\underline{-- \underline{--}}}$. Note also that a syllable like *el*, consisting of a vowel naturally long followed by a silent consonant or a syllable like *she'*, containing a short vowel followed by two silent consonants, counts as two syllables and is scanned as a trochee ($\underline{-- \underline{--}}$), if followed by another syllable commencing with a consonant. Thus in the first verse, *eh din* is scanned $\underline{\underline{-- \underline{--}}}$ and in the fifth verse, *she', l, taghib la lai* is scanned $\underline{\underline{-- \underline{-- \underline{-- \underline{--}}}}$. A long final vowel is often shortened, and the Persian *tazfat* (*e*) may be long or short as required by the metre.

[No II]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (URDU POETRY)

حکایت

شاہی فن سا دربرِ امپریاں اُسکے مل
 حادیاں در سے ہو آگاہ کار کی اشارب نا اُسے دس گھر میں بار
 پاس لے مسند پہ بٹھما ساد شاد عرب و تعظیم کی حد سے ریا
 بٹھے بٹھے راب حب آئی نہ
 کرے لگا شاعری کاِ منہج
 سُلیے ہی بھڑکا رہہ سُعلے کی مط
 کھمیخ لامددیاں میں کی شلاقِ حرب
 سُوح دس و پا ہر اک بھم ہو کنا
 بہہ خدیر پہنچی خوہر بزار میں
 حب نخود آنا بو پانا باب کو
 ما وہ کجھہ نا آسائے فن نہ بھا
 حوش نہ آنا اُس کرم کردار کو
 حائیرے میں دے ہی دسوار دم
 کاہنکرو بدمام ہو بھی سب
 (۸) شعر کی نقرہ لاکر درمنان
 شعرِ حواسی کی بڑھا سوبھا علط
 غصے ہو بولا کہ ہاں جراش و حرب
 اس قدر مارا کہ بندم ہو گیا
 کھمیخ کر ڈلوا دیا دربار میں
 (۱۰) وارت اُسکے لئے آ راب کو
 یعنی دستورِ رمان دشمن بھا
 عالیٰ پاما علط اسعار کو
 ورہہ شیوہ اُسکا ہی اُطف و کرم
 متحکو گیوں شلاق کریا ہندی ش

- (۱۹) سس متحیہ ہی بربد اندی صرور
حائے بیٹھوں اک سرامد کے حصور
صلب اکل رکھوں اُس آستانہ سے
سادہ اُسکی دولت ارساد سے
ہمچھے اک ربیے کومبری فدل و فال
ہو متحیہ اس من مدن بک کوہہ کمال
مسو کی بک حدد وس نامی کدے
اٹھے لے ابا مولوی حامی کدے
حہ ہوا کجھہ سعرا ک رینہ بلند
اور مولا نا لکے کرے سندہ
حاحب درگاہے کی حاجت
بهر کنا اک دن در دس سور بر
کا امندر اُس رور کا سلاو حوار
کی اسارب سد رہ کوئی بھو
قصد ہی برحورہ کا بوائے دو
دھوپ من حلب رہا بو اک بھر
صحن ہی من سے ہوا وہ مدح حوان
اک تماحابے ہے حکر کر کر کہا
سو ہئی سلاو حد سے بنسیر
سوے فرمانا صرف وان سے ران
در حواب اُس برگردہے کہا
دنس ہو بو اُنکلئیں کریے ملٹ
نا کہہ بھی بہہ حدر بردیک و در
بربیک ہوئکو اُسادویکی حائے
رینہ رفتہ سامری ہو جانی بگ
- (۲۰) بھر کنا اک دن در دس سور بر
کا امندر اُس رور کا سلاو حوار
کی اسارب سد رہ کوئی بھو
قصد ہی برحورہ کا بوائے دو
دھوپ من حلب رہا بو اک بھر
صحن ہی من سے ہوا وہ مدح حوان
اک تماحابے ہے حکر کر کر کہا
سو ہئی سلاو حد سے بنسیر
سوے فرمانا صرف وان سے ران
در حواب اُس برگردہے کہا
دنس ہو بو اُنکلئیں کریے ملٹ
نا کہہ بھی بہہ حدر بردیک و در
بربیک ہوئکو اُسادویکی حائے
رینہ رفتہ سامری ہو جانی بگ
- (۲۱) بھر وہن سے دے ملہ رخص کدا
اکلی صلب کی بھی عرب اسغدر
ایکی اُسکو حائڑہ دے کر کران
من نہ سمحانہ کہہ کدا ہا ہانہ کدا
اسی ہی ہوئی ہلں صحنک سلف
- (۲۲) اسغدر اُسکا بٹٹہ بھا صرور
حوالے سو حود سری سے بار ائی
رینہ کریا بوج کوئی ہر دسگ

ب حو مدن شلاق کی بہا حام بہا	اب حو زما لائیں اعام بہا
بندگ ہی کرم مرابل بر بھی بل	بندہ کوہہ بیع ٹمپر درمیان
حسکو دیکھو حود نمائی حود سری	(۳۹) لے بندڑی سے ہی رائیں اندڑی
اًسلاہ ہی هر انک سحدان بیان	لے بیان کاہی سلیفہ لے ریان
ح ب کہ دوزان سعن ساری بہنس	س ملم وع ریان باری بہنس
ناب کی مہمند ڈا ہی کسکرو ہروس	دون حروف کو کربا ہی کوس
شی دماغ حروف ہمکرو بھی کہاں	لے بندرون سے سرا ہی سحہاں

[No II]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (URDU POETRY).

(Muⁿ Muhammad Taq*i*, fl. 1780 A.D.)

TRANSLITERATION AND TRANSLATION.

Metre — — — — — — — —

HIKAYAT
STORY

Shaiq e fann tha Wazn e Isfahan
A student admires of accomplishment was the Wazn of Ispahan
 Ek din yea Hilali us ke ya
One day came Hilali him of to the house

Hajhāt dai se ho ugah e hāt,
The porters of the door way by being informed of the matter,

Ki ishaat ta usc de ghar mē bai
Was made a sign that to him they may give house in entrance
 Izrat o tārum li hadd se aiyād,
Honor and respect was made limit than more,
 Pis le, māsraad pa baithi shād shād
Near bringing, the one on causing to sit happy happy,
 Un ne khāchhi us li māzai bahut
That (Wazn) by was drawn him of māza ship much
 Bruthē baithē jab u bruhut,
Seated seated night when came much,

(5) She'li taqib la lū dai miyan
Poetry of mention brought having between,
 Kainc ligā sha'mi la mithān
To male he began poi o power of testing

She'i khwāmī ki puhī so tha ghālat,
Poetry recitation was made, what was recited that was incorrect,
 Sunč-hi bhānka woh shō'lā ki nāmāt
On hearing immediately blazed up he flame of manner
 Ghusse ho bolū ki, 'hā, fūrīsh o chub'
Angrily becoming he said that, 'here, swooper and rod'

Khañch-la mādā̄ mē hī shallaq¹ khub
Digging taking field in was made beating well
 Is qadar mara hī be dam ho gaya,
So much was he struck that without breath he became
 Suj dast o pa har ik tham ho-gava
Being swollen hand and foot each a pillar became
 'Khañch kai dalwa diva darbā̄ mē,
'Digged(him) having he was caused to be thrown down the court in
 Yeh khabā̄ p hunchi jo hrū bazai mī,
This news arrived when every mail let in

- (10) Wāris us he le gae a rit-ho,
The hens him of carried(him) away coming night at,
 Jab ba khud aya to paya bat-ho
When to himself he came then was found the circumstance to
 Ya'ni, 'dastur e zamā dushyām na tha
Viz, 'the Minister of-the age enemy not was,
 Ya woh luchhī nā iṣhā̄ e fann na tha
Or he (in)any(way) unacquainted with accomplishment not was
 Ghalibān paya ghalat ashā̄ hō,
Probably was found incorrectness the issues to,
 Khush na aya us karum kudai hō
Agreeable not it came that liberality does to
 Wai na shewa us ka hai luff o kram,
Otherwise the habit him of is praise and liberality,
 Juze mē dē hai dinā̄ o durā̄m
Beward in he gives dinas and duham
 Muj hō kyū shallaq haiti itni shab ?
Me to why beating doing so much (at)night ?
 Kahe hō bad nam hota be subib ?
What for bad-name becoming without cause ?

- (15) Pas, mujhe hī taibiyāt apni zarū
Consequently to-me verily instruction my own necessary,
 Ja he bathū ik sūr umād hō huzū
Gone having let me sit a top come of (in)presence
 Sohbat aksai rakkhū us ustād se
Intercomse very much let me hold that teacher with,
 Shayad us hī daulat e irshād se
Perhaps him of benefit of instruction from

The word is properly a *alay* but the metre shows that Vir Taqi spelt it with two *l's*
 The final *a* of *shāsna* is considered long owing to the existence of the imperceptible *h*

P hunche ik iubh ko mein qil o qal,
May assume a certain high station to my proposition and answer,
 Ho mujhe is fann-mē ik gund¹ kumal²,
There may be to me this accomplishment in one kind perfection'
 Uth ke aya Maulavi Jamī kane,
A risen having he came Maulavi Jamī near
 Mashq ki yek chand wis namu kane
Practice was made a little that famous one near
 Jib hui kuchh she'i ki iuthri buland,
When these became some poetry of degree high
 Aai Maulavi ligi kunc pirstan,
And Lord own began to make approval,

(20) Phn gaya ik din dñi distau pu
Again he went one day door of the minister on

Hapb dñigah ne ki ja lñrbu
Porters of the gateway by was made going news
 K, n Amu, us roh ka shaliqu-khwat
That, 'O Prince, that day of beating eater
 Aj dai upn hii phn khwahin e bar'
Today door upon is, again desirous of admission'
 Ki ishant, 'sadd-e-rah lor nñ ho,
Was made a sign, 'obstruction of road any not let be,
 Qasd hai bu-khud ka to me do'
Intention is fruit eating of, then to come allow'
 Samne aya, to ki nichu nrñu,
In front he came, then was made downcast lool,
 Dhup mē jalta rthda to ik phru
Sunshine in burning he remained then one watch
 Ba'd az an imaqebiu ki ki, 'ha,'
After of that sign of eyebrow was made that, 'yes,'
 Sahn hi mē se huæ woh madh khwī
Comely and even from became he eulogy recite;

(25) Phr wahī se de sili iukhsit kija
Again therefore giving a present dismissal was made
 Ik musahib ne ugai kui lui kahi,
A courier by courage made having it was said,
 'Agh sohbat ki thi 'urat is qadru,
'Former interview was honor to this degree,

The *ra* of *gur* is protracted long owing to the extent of the imp. neut. *lā*.

¹ *Aj* is a verb in a spondee owing to the unacceptability of *lā*. So also *lā* is also put instances to which I shall not draw attention.

So hun shillaq hadd se beshtai
 Yet became a beating limit than more
 Abhi us ko jaiza de lai guā
 Now him to reward given having heavy,
 Tu ne firmaya muri kkhbs wā-e wā
 Thee by was ordered permitted-to depart therefrom there
 Naī na samjha jeh li woh hya tha jeh hya
 I not understood this that what was this what
 Dai jawab us bai guzida ne laha,
 In answer that Elect one by it was said,
 Aisi hi hoti hai tivhil e salaf?
 Such verily become mockings of the past?
 Drist ho to un ki tai karye talif
 Hand he may be then him male sun
 (30) Is qadū us ka tanibboh tha sarui,
 To this degree him of admonition was necessary,
 Ta ki p huncha jeh libhar nizdik o dur
 In order that may arrive this news near and far
 Jo suna, so khud sari se biz ty,
 Who may hear, he self conceit from may refrain,
 Tai biyat hone ko ustado ki jay
 Instruction being for teachers of may go
 Wai nū karta puch goi hu dabing,
 Otherwise would make nonsense speaking every lout,
 Rafta rafta sha nū ho jati nung
 Going going poetic-sill would-become ignominy
 Tab jo mai shillaq ki jeh kham thi,
 Then when by me beating was done this one raw was,
 Ab jo ya laiq e in am tha'
 Now when he came wortly of reward he was
 Qissa kota The mumayviz dū miyā,
 (Of lie) story the long and short There were discriminating between,
 Mang hai hume mazabil pu bhi yā
 Sense of shame is the wōm of the dung hill on even here
 (35) Be tamizi se hu laiq abtar
 Indiscipline is becoming usual deterioration,
 Jis ko dekho khud numai khud sari
 From you may see these is self ostentation self conceit
 Ne bayā la hai suliqa ne zibā,
 Little explanation of is sum nor action,
 Is pā hu hai cl Sahban e bayā
 This on is every one a Salban of oratory

Bas qalām' Waqt e zabā bazi nahū
 Enough pen' Time of tongue feats is not
 Chup, hī dauran e sukhān sazi nahī
 Silence for time of eloquence it is not
 Kāun haif e khub lō laita hai gosh?
 Who advice good to makes hearing?
 Bat hī fahmid ha hai his ko hosh?
 Word of understanding of is whom to intelligence?
 Be tamrō se bhaia hai sab yāhā
 The indiscreet by filled is all the world
 Hū dumagh e haif ham lō bhi hahā?
 Is patience of advice me to also where?

FREE TRANSLATION OF THE FOREGOING

Passionately devoted to the Muses was the Wazir of Ispahan and one day Hulah¹ approached his palace. Informed by the gate porters of the poet's arrival the minister made a sign that he should be admitted into the audience hall of the palace. The greatest honour and respect were shown to him, His Highness called him up caused him to sit rejoicing on the throne by his side and made a point of addressing him as often as possible by the title of Prince.² After they had sat together for a long time night fell and then the Wazir turned the conversation on to the subject of poetry and proceeded to test his visitor's poetic powers. Hulah recited some of his verses and in doing so made a false quantity. Directly he heard it His Highness burst forth like a flame and in a rage he cried whitho there! A sweeper, and a rod! He dragged him out into the palace grounds and there gave him such a thorough drubbing, that he fell like a breathless corpse upon the ground with limbs numb and swollen like pillars.

When the news spread through every bawar that Hilah had been dragged about and dashed down in the very audience hall his people came and carried him home by night. After he came to himself he discovered the Wazir's intentions (by the following turn of reasoning) —

His Highness, the Minister of the Age was no enemy nor was he by any means unacquainted with the canons of poesy. Probably he noted something incorrect in my verses and they sounded harsh to His Munificence. His usual habit is to give praise and to show liberality and (on others) he bestows golden sequins and silver coins as rewards. Why did he give me such a drubbing last night? Surely it was not without a cause that I was thus disgraced. It is evident that I must continue my studies and that I must go and sit at the feet of some illustrious scholar. I must hold frequent

Hilal was a Tatar poet famous for his amorous lyrics. He died about 1630 A.D.

² He was admittid no do the house It will be seen that o l s next wsticland to stand n the courtyard The
and once I all occupid one side of the courtyard being seprated from t by a row of arclcs not by a wall

³ I temily dragged out his piano ab p. M za o pr ce s often g on as in honor y t tile to eminent seclar
The e + a double mean g the phrase also a ga f s dr go d l s m or project o as no se le ki svy button holed h n

⁴ War's here probably means merely fine and elegant but Gaen de Tassy takes the word in its literal sense of his powers. He considers that Hull was supposed to be dead and that he has run only to find that he had recovered.

intercourse with my master and perhaps through his instruction I may attain to a certain eminence in elocution and to some sort of perfection in the Musics ¹ at

So rising he repaired to the learned Jami¹ and studied a little with that famous author. When he had arrived at some sort of eminence in the poetic art and his master began to express his approval he returned one day to the gate of the minister. The gate porters approached His Highness with the intelligence — Your Majesty said they he who was dubbed the other day is now again at the door and prays for admission. He made a sign of consent let no one stop his entrance. As he is determined to succeed let him enter. He came before His Highness who lowered his eyes (and affected to be engaged on some business). The poor poet remained standing (outside in front of the audience hall) scorched in the sun for at least three hours. At length the Wazir raised his eyebrows and merely said well² and then the unfortunate man had to recite his panegyric from where he was standing in the courtyard³. Without being called up when he had concluded he was simply given a present and told to go.

One of the Wazir's boon companions took courage and said At the former interview Your Highness paid him so much honour and then gave him the severest possible cudgelling. Now Your Highness has given him a huge reward but has got rid of him without further ceremony straight off from where he was. I understand not What was that² and what was this³? In answer the Elect One deigned to reply Is such mockery of the time honoured (rules of poetry) to be allowed to exist? When you have (a model) in your power destroy him pitilessly. Such correction was necessary for him that the news of it might reach near and far and that he who henceforth refrains from self conceit and seek teachers from whom he may receive instruction. Otherwise every lout would be uttering his nonsensical talk and by degrees the art of poetry would fall into disrepute. When I dubbed this Hilali he was raw (and untaught) but when he came this time he was worthy of reward.

Not to make too long a story — there were men of discernment at that period — here too there arises a sense of shame at (my detractors) those worms of the dunghill. From this want of discernment a deterioration in poetry is becoming prevalent and at whomsoever you look you see nothing but self ostentation and self conceit. There is neither the skill for telling a story effectively nor the command of language (to put it into choice words) and over and above this each (would be poet) considers himself a Sahib⁴ of eloquence.

Let not my pen run away with me — now is not the time for feats of oratory Silence — for it is not the season for eloquence. Who nowadays listens to good advice? Who has sufficient intelligence to understand (my) words? The whole world is filled with people of no discernment and where also have I patience to bear (their) rejoinders?

Jam (1414-1492) the author of the Yusuf o Zulaikha, was one of the most famous of Persian poets. Thā was a nobleman in state. He was simply told to go in.

The courtyard or *sāq* would be inside the palace but outside the audience hall. The courtiers of course with the poet's son welcome when he was admitted into the hall and sat on the throne beside the Wazir. Now he was made and from the sāq itself (*oāl se*) the thobing called up.

The one who has said the *Gītā* will not require to be reminded of Sahib Wazir (died 673 A.D.) the most celebrated speaker in the early days of Islam. It is said that he used to speak for a whole year before an assembly without once repeating a single phrase.

Patience is not one of the demands of *dīmagī* but *dīmagī* means impatience. Some such meaning a patience is the only possible one here. We might use the English metaphor of stomach. I have no stomach to bear my opponents and so on.

MODERN URDŪ POETRY

As a further specimen of Urdu poetry I give a set of verses by Shamsul uluma Maulana Sayyid Altaf Husain Ansari Pimpri commonly known as Hali who is another member of the new school of Delhi authors to which Nazir Ahmad also belongs. Hali has as great a reputation for his verse as that writer has for his prose. The school aims at abandoning the false hyperbole which is so common a feature in oriental verse and at depicting thoughts in natural colours. In the poem here quoted Hali addresses his Muse and encourages her to adhere to simplicity of diction and to truth. As will be seen his style though full of Persian words combines simplicity with great elegance of thought and expression. The text is taken with M. G. E. Ward's kind permission from his edition of the Quatrains of Hali.

Regarding the system of transcription here adopted for Urdu poetry and the method of scansion see p. 147. Note specially that in words like *fiefta* (verse 2) or *sit* (verse 3) the syllable containing a long vowel followed by a silent consonant is scanned as a trochee (—◦). Thus *fiefta* is scanned ◦—◦◦ and *sit* is scanned —◦—

[No 12]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WISHLIN HINDI

HINDOSTANI (Modern Urdu for 13)

(Hindi)

اے شُور - دل ور بہ ہو نو جو عالم میں
 رسمیتہ دھن دھن نے سو بہ ہو دل آگاہ بر
 ساہب بہ دو بردہ علم اگر دمام
 س - سلادگنی سے اڑ انسی بہ بار بڑ
 وڈو بہ اسی نا اگر باری داں میں
 سین ڈرر سے ن سسوار ج
 س اگاہ دا ہیں سکنا ہیں کو
 اسے بو دیکھ ، - ازدرا پیچے « سار نو
 (6) برو - بیسا نمی بصر می تھب بلو سوچ خدر
 دھنورے نا بڑی بڑے دھنلا ٹھار بو
 وہ دن کئے بہ ووب سا ایمان شاہزادی
 قتلہ ہو اب ادھر برو بہ کندھو سار بو
 ادل بار کی آنکھ میں رہنا ہے گر عزیر
 حرو بیصر میں ایسے بہ رکھہ سار بار نو

ماں اُپری دوا سے بدری کر جھاہن لوگ

معدور حل آنکو - حو ہو حارہ سار بو

حُب حاب لے سچ سے کدے حادلوں مدن کصر

اویحا انہی نہ کر علم امنیار نو

(۱۰) حو بابلہ هنس آنکو بنا حور بکے را

کر حاہنا ہے حصر کی عمر درار نو

عرب کا صندھلک کی حدمت مدن ھحمدنا

محمد حل آپ کو کر ہے الار نو

ای شعر - راہ راس پہ نوح کہ پڑلنا

اے راہ ے دہ دیکھہ سلب و فرار نو

کری ہے فتح کر بئی نہنا بولے نکل

بذریوں کا سابھہ حمود کر اپنا ہمار بو

ہوئی ہے سچ کپی فدر - پہ بقدریوں گے بعد

اسکے حلاف ہو - بو سمحہ ہم اسکو شاد نو

(۱۱) ہو فدردان ہو اپنا - اسے تعلیم سمحہ

حالی کو نجھہ نہ بار ہے - کر اُسٹہ بار نو

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (MODERN URDU POETRY)

(Hindi)

TRANSLITERATION AND TRANSLATION

Vieie — — — — — — — — — — — —

Al shei, dil fireb n̄ ho tu, to gham nahī,
O Poetry, heart beguiling not mayst be thou, then sorrow not,
 Par tujh pa haif hai, jo na ho dil gudsaz tu
But thee on pity is if not mayst be heart melting thou
 Sanat pa ho fiefti 'alam agar tamam
Shall on may be fascinated world if entire
 Haī sidagi se aiyo ipni n̄ baz tu
Ies simplicity from come thine own not back thou
 Jauhar hai iastha agai teii rat me,
Jewel is sincerity of if thy nature in
 Tihsin e rozgari se hai be niyaz tu
Applause of (present) time from art independent thou
 Husn apna gai dikhā nahī sakta jahan ko
Beauty thine own if male to see not thou canst the world
 Ape lo dekh — aui kar apne pa naz tu
Thyself look at — and male thyself on pride thou
 5 Tu ne liya hai bahi e haqiqat lo mruj khez,
Tlee by made is the ocean of reality billow rising,
 Dhoke ka gharq lai le iahegā jahiz, tu
Imposture of sunl made having, thou wilt remain, the ship thou
 Woh din gae li jhut tha imane shviri,
Those days are gone that falsehood was the creed of poetics
 Qibla ho ab udhai, to n̄ lijo namaz 'tū
The Qibla may be now in that direction then not male worship thou
 Ahl e nazar ki ākh mē iihna hai gai 'aziz,
Men of insight of eyes in to live is if precious,
 Jo be basar hai un se na ralh s̄iz baz tu
Who without eyes are item with not hold conco & thou
 Nuk upanī dawī se teri gar charhaq log,
Noses uplands medicine from thy if raise people,

Ma'zul jan un-ko,— jo ho chara saz tu
Excused consider them,— if mayest be remedy prepare thou
 Chup chap apne sach-se lye-ja dulō-mē ghar,
Silently thine-own truth-by build up hearts in a home,
 Ūcha abhu na kai 'alam-e imtiyas tu
High now even not make the-banner-of refinement thou
 10 Jo nā buld hāf un-ko bata choi ban le rah
^{Eq.} *Who without-country are them to show thief [become-having the way*
 Gai chahita hai Khizī-hi 'umī e daraz tu
If wishing thou-are t Khizī-of the-life long thou
 'Izzat ka bhed null-ki khudnat-mē hai chhipa,
Honor of secret country of service in is hidden,
 Mahmud jan ap-lo, gar hai Ayaz tu
Mahmud think thyself if thou art Ayaz thou
 Ai shēr, rah-e ist pa tu jab li pa hya
O poetry road straight-on thou when that thickest-lyself
 Ab rah le na del h misheb o-fūr tu
Now the road-of not look at follows (and)heights thou
 Kaini hāi fath gai nai dunyā to le nikal
To be made is conquered if a new world then go forth (and)take
 Betō ka sath chhol ar, apna jahaz tu
Rafts of company abandoned having, thine own ship thou
 Hoti hai sach-ki qadi, — p̄ b̄ qiduyō le ba'd,
Becoming is truth of appreciation —but non appreciation of after
 Is ke khilaf ho, to smajh us ho shv̄ tu
This of contrary may be then consider it care thou
 15 Jo qdī dā ho apna, use mughtānam samajh,
Who appreciator may be your own, him a prize consider,
 Hali o tujh-pa naz hai,—kar us pa niz tu
Hail to thee on pride is —make him on pride thou

FREE TRANSLATION OF THE FOREGOING¹

- 1 My Muse! if thou be not heart-beguiling, it is no sorrow, but pity on thee if thou be not heart melting, thou
- 2 Though the whole world be spell bound in allegiance to artifice, Courage! from thine own simplicity turn not back, thou
- 3 If there is in thine own nature the precious gem of sincerity, independent of applause from the present age art thou
- 4 If thou canst not make the world turn to look at thy beauty, look at thyself, and take a pride in thine own self, thou

¹ The translation is by Mr G E Ward to whose kindness I am also indebted for the text. The notes are mine.

5 The deep sea of reality thou hast made heave its waves, thou shalt sink the ship of imposture, and still survive, thou

6 Those days are past when lies were the creed of verse making, now should the *Qibla*¹ shift that way, do not worship thither, thou

7 If to live within the eyes of men of insight is precious,² with those void of vision hold no compromises, thou

8 Should men turn up their noses at thy new-fangled medicine, hold them excused,—if so be thou art a wise physician, thou

9 In stillness, with thy truth, build up a home in peoples' hearts, evant not the banner of refinement yet, thou

10 Disguised as a thief point out the road to the benighted, if thou wish for the long life of Elijah,³ thou

11 Honour's secret lies hidden in the service of one's country Think thyself to be Mahmud, if thou *as t* Ayaz,⁴ thou

12 O Muse! since thou hast cast thyself upon the straight path, begin not *now* to look upon its ups and downs, thou

13 If a new world is to be conquered, do thou go forth, and take, clear of the hugging rafts thine own ship, thou

14 Value for truth does come,—but after disparagements If there be an instance to the contrary, think it rare, thou

15 Should any recognise thy merit, count him one more gained. Hali has pride in thee, have a pride in him, thou

¹ The *Qibla* is the temple of the *Ka ba* at Mecca towards which Muslims turn their faces when at prayer

² Mr Ward suggests as an alternative rendering 'If (thou wish) to live honoured in the eyes of men of insight'

³ Khwaja Khur or the Green Prophet so named from the traditional colour of his apparel is usually identified by Muslims with the prophet Elijah He is said to have discovered and to have drunk of the Fountain of Life and hence lives for ever

⁴ Ayaz was a favourite slave of Sultan Mahmud of Ghazni He is the hero of many stories His master's couriers who were jealous of his influence accused him to Mahmud of purloining his jewels from the treasury The next time he went there the Sultan followed him secretly What was his surprise to see Ayaz draw from one of the chests a suit of old and dirty garments with which having clothed himself he prostrated himself on the ground and returned thanks to the Almighty for all the benefits conferred upon him The Sultan went to him and demanded an explanation of his conduct He replied 'Most gracious Sir when I first became your Majesty's servant this was my dress and till that period humble had been my lot Now that by the grace of God and your Majesty's favour I am elevated above all the nobles of the land and am entrusted with the treasures of the world I am fearful that my heart could be puffed up by vanity I therefore daily practise this act of humiliation to remind me of my former insignificance The Sultan being much pleased added to his rank, and severely reprimanded his slanders See Beale's *One Thousand Biographical Dictionary* s v Ayaz Mahmud himself was a mighty monarch who invaded India no less than twelve times He died A D 1030

HIGH LITERARY HINDI OF BENARES.

The following version of the Parable of the Prodigal Son, by Babu Syam Sundar Das, is in the high Sanskritised Hindi fashionable for literature written in Benares. Sanskrit words abound. In the very first sentence we have two,—*manushya*, a man, and *putra*, a son. Sanskrit spelling is also affected, as in *ams* for *ans*, *shue*, *des* for *des*, a country, *daya* for *daya*, compassion.

[No 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (HINDI VARITALA)

BENARES

(Babu Syam Sundar Das. 1899.)

किसी मनुष्य-के दो पुत्र थे। उन-में से कुटके-ने पिता-से कहा कि हे पित अपनी संपत्ति-में से जो मेरा चंश हो सो सुझो दौजिए। तब उस-ने उन-को अपनी संपत्ति बॉट दी। कुछ दिन बाते कुटका पुत्र सब कुछ ढकड़ा कर-के दूर देश चला गया और वहाँ लुचपन-में दिन विताते-हुए उस-ने अपनी संपत्ति उड़ा-दी। जब वह सब कुछ उड़ा चुका तब उस देश-में बड़ा अकाल पड़ा और वह कंगाल हो-गया। और वह जा-के उस देश-के निवासियों-में से एक-के यहाँ रहने लगा जिस-ने उसे अपने खितों-में सूचर चराने-पर रखा। और वह उन भोवों-से जिन्हे सूचर खाते-थे अपना पेट भरना चाहता-था क्योंकि उस-को कोई कुछ नहीं देता-था। तब उसे चेत हुआ और उस-ने कहा कि मेरे पिता-के यहाँ कितने मजूरों-के खाने-पर भी वहुत रोटियाँ बचौ रहती-हैं और मैं भूख-से मरता-हूँ। सो मैं उठ-की अपने पिता-की पास जाऊंगा और उन-से कहूँगा कि हे पिता मैं-ने स्वर्ग-देव-से विरुद्ध और आप-की सामने पाप किया-है। इस-लिये मैं फिर आप-का पुत्र कहाने-की योग्य नहीं हूँ। सुझे अपने मजूरों-में से एक-के समान समझिए। तब वह उठ-की अपने पिता-की पास चला। पर दूर-ही-से उस-के पिता-ने उसे देख-की दया की और दौड़-के उस-के गले-में लिपट-की उसे चूमा। पुत्र-ने उस-से कहा कि हे पिता मैं-ने स्वर्ग-देव-से विरुद्ध और आप-की सामने पाप किया-है। इस-से अब आप-का पुत्र कहाने-की योग्य नहीं हूँ। परंतु पिता-ने अपने दासों से कहा कि सब-से उत्तम

वस्त्र निकाल-को दूमे पहिराओ और इस-के हाथ-में अँगूठी और पावों-में जूते पहिराओ । और हम-लोग मिल-कर खावें और आनंद करें क्योंकि यह मेरा पुच मर-गया-था फिर जीआ है खो-गया-था फिर मिला-है । तब वे आनन्द करने लगे ॥

उस-का जेठा पुच खेत-में था । और जब वह आते-हुए घर-के निकट पहुँचा तब उस-ने बाजा और नाच-का शब्द सुना । और उस-ने अपने सेवकों-में-से एक-को अपने पास बुला-के पृष्ठा कि यह क्या है । उस-ने उस-में कहा कि आप-का भाई आया है सो आप-के पिता-ने उत्तम भोज दिया-है इस-लिये कि उसे भला चंगा पाया-है । यह सुन उस-ने क्रोध किया और लौटना चाहा । इस-पर उस-का पिता बाहर आ उसे मनाने नगा । उस-ने पिता-को उत्तर दिया कि देखिये मैं दूतने वरसों-में आप-की मेवा करता-हूँ औ कभी मैंने आप-की आज्ञा-का उल्लंघन नहीं किया । और आप-ने मुझे कभी एक मेमना भी न दिया जिस-से अपने मित्रों-के संग मैं आनन्द करता । परंतु आप-का यह पुच जिस-ने वेश्याओं-के संग आप-की संपत्ति उड़ा-दी-है ज्यों-ही आया त्यों-ही आप-ने उस-के लिये उत्तम भोजन बनवाया-है । पिता-ने उस-से कहा कि हे पुच तू सदा मेरे संग है । इस-लिये जो कुछ मेरा है सो सब तेरा है । परंतु आज तुम्हे आनंद करना और हविंत होना उचित था क्योंकि यह तेरा भाई मर-गया-था फिर जीया है खो-गया-था फिर मिला है ॥

[No 13]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (HINDI VARIETY)

BENARES

(Bābū Syām Sundar Dās, 1899.)

TRANSLITERATION AND TRANSLATION

Kisi manushya ke do putia the Un mē se chhutle ne pita se
A certain man of two sons were Them from the younger by the father to
 kaha ki he pita ipni sumpatti mē se jo meta rms ho so
it was said that O father your fortune from what my share may be that
 mujhe dījye lab us nū un ko ipni sumpatti bāt di
me to give Then him by them to his own property having been divided was given
 Kuchh din bite chhutla putia sab kuchh lattha laik dui des
Some days after the younger son all things together made leaving distant country
 chila gayi aur wahā luch pān mē din bite hue us ne apni sumpatti
went away and there debauchery in days passing him by his own fortune
 ma di Jab wāh sb kuchh ura chuka tab us des mē bua
was wasted away When he all things wasted completely then that country in great
 dal prua un wāh langal ho gaya Aur wāh ja le us dāt he
famine fell and he poor became And he gone having that country of
 niwasiyō-mi se ek ke yahā rāhne laga jis ne use apni khet mē
inhabitants from one of near to live began, whom by to him his own fields in
 suai char me par rākhi Aur wāh un mothō se jinhe suar
stone feeding on it was sent And he those water glasses with which the swine
 khate the ipni pet bhūrni chahī tha, lyā hī us ho ho
eating were his own belly to fill wishing was because that him to any one
 kuchh nahī deta tha Tib use chāt hua aur us ne
anything not giving was Then to him remembrance became and him by
 kaha ki mere pita ke yahā kitni majiś ke I hane par blu
it was said that 'my father of here how many labourers of eating after even
 bīhut rotiyā bīchī rāhī hī aur mai bhukh se mai tū hū So mū
many loaves saved remaining are and I hunger from dying am So I
 uth ke ipni pita ke pas jaūgi aur un se kṛhūga hī 'he pita
as soon having my own father of near will go and him to will say that, O father,
 mai ne Swarg-Dairys se vāuddh aur ipke sam'ne pap liya hai,
me by Heavenly-Deity from contrary and your Honour of before sin done is

is live mai phur ap ki putra kihane-ke yogva nahi hū, mujhe
 this for I again your Honour of son being called of worthy not I am, me
 apne mājuo mē-se ek he suman sumjhive' ' Tab wih utt he
 your own labours is from one to equal I now' ' Then he arisen having
 apne pita ke pis chala, pu dui hi se us-he pita ne use
 his own father of near started, but distance even from him of father by him
 dekh ke dava ki, aur daur he us ke gale-mē lhat ke
 seen-having pity was done, and run having him of neck in enfolded being
 use chum' Putra-ne us se lthi ki, 'he pit' mai ne
 to him it was Lissed The son by him to it was said that, 'O father, me by
 Swung Dav se viruddh tui apne samne pip kiva hai,
 Heavenly Deity from contrary and your Honour of presence in sin done is
 is se ab ap ki putra kihane ke yogva nahi hū' Parantu
 this from now your Honour of son being called of worthy not I am' But
 pita ne apne dasō se haha li, 'sab-si uttam wastra
 the father by his own servants to it was said that 'all than excellent clothes
 nikul-ke ise pahnao tui is ke lith me aguthi tur pawō mē
 taken out-having to this-one put and this one of hand on ring and feet on
 jute pahnao, aui ham log mil kai khwē aui anand laiē,
 shoes put, and we people united being let eat and rejoicing let make,
 kvō li yah mein putra mai givā thi, phu jui hai, kho givā tha phu
 because that this my son dead gone was, again alive is lost gone was again
 mila hai' Tib we anand kar'ne lage
 found is Then they rejoicing to male began

Us ka jetha putra khet mē tha, aui jab wih ate hue qhar le nikit
 Him of the elder son field in was, and when he coming house of near
 pahucha tib u ne bajr aui nach ha sabd suna, tui us ne apne
 arrived then him by music and dance of sound was heard, and him by his own
 sew-hō mē se el ko apne pas buli-ke puchha li 'ydi
 attendants in from one himself of near called having it was asked that 'this
 kya hū? Us ne us se kahr li ap la bhai ava hui,
 what is?' Him by him to it was said that 'your Honour of brother come is,
 so ap le pita ne uttam bhoj diva-hui, is-live li use bhula
 so your Honour of father by excellent feast given is this for that for him well
 chungi pava hai' Yah sun us ne krodh kiya aui lutna
 in health found it is This hearing I'm by ange was done and to return
 chaha Is pu us ki pita bahar a use manane laga
 it was desired This on him of the father outside coming him to appease began
 Us ne pita ko uttar diva li 'dekhive, mai itne birsō se
 Him by father to answer was given that, 'ee I so many years from
 ap ki sewa karta hū aur labhi mai ne ap ki ajna ka
 your Honour of service doing am and ever me by your Honour of order of

ullaghan nahi kya aur ap ne mujhe kabhi ek mem'na bhi
 transgression not was done, and your Honour by me to ever a lamb even
 na diya jis se apne mitrō ke sang mai anand
 not was given which by my own friends of in company I , rejoicing
 kar'na Paurantu ap ka yah putra jis ne veśyaō ke
 might have made But your Honour of this son whom by harlots of
 sung ap ki sampatti una di hai jyō hi aya tyō hi
 in company your Honour of fortune wasted is as even he came so even
 ap ne us he hye uttam bhojan ban'waya hui' Pita ne
 your Honour by him of for excellent feast been got prepared is' The father by
 us se laha ki, he putra tu sada mere sang hai,
 I am to it was said that, O son, thou always me of in company art,
 is hye jo kuchh mera hai so sab tera hai, parantu aj tuyhe
 this for what ever mine is, that all thine is, but to day to thee
 anand lai'na aur haishit hona uchit tha, kyō hi yah tera
 rejoicing to make and glad to be proper was, because that thus thy
 bhai mar gaya thi, phur jiya hai, kho gaya tha phur mila hai'
 brother dead gone was, again alive is, lost gone was, again found is'

As another example of high Hindi I give the authorised Hindi version of the Parable issued under the auspices of the British and Foreign Bible Society. It closely resembles the preceding version, and it will be sufficient to give the text without transliteration or translation.

[No. 14.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

HINDOSTANI (STANDARD HINDI):

(*North India Bible Society, 1898.*)

किसी मनुष्यके दो पुत्र थे । उनमेंसे कुटकेने पितासे कहा है पिता सम्पत्तिमेंसे जो मेरा अंश होय सो मुझे दीजिये । तब उसने उनको अपनी सम्पत्ति बांट दिई । वहुत दिन नहीं बीते कि कुटका पुत्र सब कुछ एकहा करके दूर देश चला गया और वहाँ लुचपनमें दिन बिताते हुए अपनी सम्पत्ति उड़ा दिई । जब वह सब कुछ उठा चुका तब उस देशमें बड़ा अकाल पड़ा और वह कंगाल हो गया । और वह जाके उस देशके निवासियोंमेंसे एकको यहाँ रहने लगा जिसने उसे अपने खेतोंमें सूचर चरानेको भेजा । और वह उन छीमियोंसे जिन्हें सूचर खाते थे अपना पेट भरने चाहता था और कोई नहीं उसको कुछ देता था । तब उसे चेत हुआ और उसने कहा मेरे पिताके कितने मजूरींको भोजनसे अधिक रोटी होती है और मैं भूख-से मरता हूँ । मैं उठके अपने पिता पास जाऊंगा और उससे कहँगा है पिता मैंने खर्गके बिस्त और आपके साथे पाप किया है । मैं फिर आपका पुत्र कहावनेके योग्य नहीं हूँ मुझे अपने मजूरींमेंसे एकके समान कौजिये । तब वह उठके अपने पिता पास चला पर वह दूरही था कि उसके पिताने उसे देखके देया किई और दौड़के उसके गलेमें लिपटके उसे चूमा । पुत्रने उससे कहा है पिता मैंने खर्गके बिस्त और आपके साथे पाप किया है और फिर आपका पुत्र कहावनेके योग्य नहीं हूँ । परन्तु पिताने अपने दासों-से कहा सबसे उत्तम बस्त्र निकालके उसे पहिनाओ और उसके हाथमें झंगूठी और पांवोंमें जूते पहिनाओ । और मोटा बछड़ू लाके मारो और

हम खावें और आनन्द करें। क्योंकि यह मेरा पुच मूँआ था फिर जीआ है खो गया था फिर मिला है। तब वे आनन्द करने लगे ॥

उसका जेठा पुच खेतमें था और जब वह आते हुए घरके निकट पहुँचा तब बाजा और नाचका शब्द सुना। और उसने अपने सिवकोंमें से एकको अपने पास बुलाकी पृष्ठा यह क्या है। उसने उससे कहा आपका भाई आया है और आपके पिताने मोटा वछड़ू मारा है इसलिये कि उसे भला चंगा पाया है। परन्तु उसने क्रोध किया और भौतर जाने न चाहा। इसलिये उसका पिता बाहर आ उसे मनाने लगा। उसने पिताको उत्तर दिया कि देखिये मैं दूतने वरसोंसे आपकी सेवा करता हूँ और कभी आपकी आज्ञाको उल्लंघन न किया और आपने मुझे कभी एक मेम्पा भी न दिया कि मैं अपने मित्रोंके संग आनन्द करता। परन्तु आपका यह पुच जो वेश्याओंके संग आपकी सम्पत्ति खा गया है ज्योंही आया ल्योही आपने उसके लिये मोटा वछड़ू मारा है। पिताने उससे कहा है पुच तू सदा मेरे संग है और जो कुछ मेरा है सो सब तेरा है। परन्तु आनन्द करना और हर्षित होना उचित था क्योंकि यह तेरा भाई मूँआ था फिर जीआ है खो गया था फिर मिला है ॥

HINDOSTĀNĪ IN THE UNITED PROVINCES, THE PANJAB, CENTRAL PROVINCES, RAJPUTANA, AND CENTRAL INDIA

The Hindostani spoken in the United Provinces of Agra and Oudh requires no further illustrations. That of Lucknow has already been very fully dealt with. Over the rest of the provinces where it is not a vernacular, Hindostani is largely used by the outer classes of Moslems by Native Christians by educated Hindus as a *lingua franca* and very generally in the large cities. The same remarks apply to the Panjab to the Central Provinces to Rajputana and to Central India.

HINDOSTĀN IN EASTERN INDIA

Hindostani is also spoken in Assam Bengal Bihar and Orissa. In Assam it is spoken only by immigrants. In Bihar it is used much as in the United Provinces, but to a less extent a large number of middle class Musalmans speaking Awadhī instead, so that we find three languages in use in the territory—Bihari by the mass of the population Awadhī by middle class Musalmans of the country parts and Hindostani in the great towns and among the upper class Musalmans. As we go East in Bihar the employment of Awadhī disappears¹.

In Bengal proper most of the Musalmans speak Bengali more or less mixed with Persian and Arabic words. The upper class Musalmans (who often have marriage connexions with Upper India) however speak Urdu and often very good Urdu. In Western Bengal Hindostani is more widely spread and in Birbhum it is largely spoken by all Muslims. Hindostani in fact is so much the language of the Musalmans of Western Bengal and Orissa that when a family is converted to Islam it changes its language also. For instance the Gopaldas Bhattacharya family of Balesore were formerly Hindus but since they became Muslim they have abandoned their native Oriya for the Hindostani of their co-religionists.

The Musalmans of Orissa though they form an exceedingly small fraction of the population have preserved a fairly pure though not very grammatical Urdu as the language of their home life.

The upper class Musalmans of Bengal employ the Persian character for writing their Hindostani. The lower classes, when literate, usually employ the Bengali or the Nagari characters. In Eastern Bengal especially the Nagari is quite common among Muslims. As an example of Bengali Hindostani I give a short extract from the Pañcāla of the Prodigal Son which illustrates the language of the Muhammadan population of Birbhum. It was received in the Nagari character. The only thing to be remarked in it is the spelling. The influence of the Bengali round them makes them pronounce a short *a*, when written like the *o* in 'hot'. Hence when they wish to write Hindostani in the Bengali or the Nagari character, they do not represent the Hindostani short *a* (pronounced like the *u* in 'nut') by *a*, but, for want of some better expedient, write it *a*. Thus they spell *ham* I, *ham*. Sometimes this Hindostani *a* is represented by *e*, as in *lerla* a son. If they wrote *ham* they would pronounce it *hom*. In other respects, it will be seen that the Birbhum Hindostani, or (as it is locally called) Musalmāni, is far from correct. Gender and number are altogether neglected. In transliterating, when a short *a* is written in the original I represent it by *o*. This only occurs in words borrowed from Bengali, such as *bisoy*, property, which is meant for *fauq*. Another example of the influence of Bengali is the employment of *guya*, instead of *gaya*, to mean 'he went'. As, we shall see is also the case in Mādīs the use of the agent case with *m* is unknown.

¹ *Vide ante* Vol. VI p. 118 and ff.

[No. 15.]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (BIRBHUM MUSALMANI)

DISTRICT, BIRBHUM

एक आदमी-का दो लोडका रहा । उस लोक-की बीच-में क्षोटा लोडका आपना वाप को बोला, वाप-जौ, विसय-का जो भाग हाम-को मिलेगा ओ भाग हाम-को देओ । ओ उस लोक-को विसय भाग कर-दिया । योड़ा दिन बाद क्षोटा बेटा सब कुछ विसय एक जायगा कर के दूर देश चला गया और उस जायगा में सो आपना खाराप खियाल में विसय को उड़ा-दिया ॥

TRANSLITERATION AND TRANSLATION

kk admu la do lehka iaha Us lok ke bich-mē chhota
 A man of two sons we're Those people of middle in the younger
 lerka ap*na bap ho bola 'bap ji bisoy ha jo bhag ham ho
 son his own father to said, 'father dear, property of what share me to
 mlega o bhag ham ho deo' O us lok ko bisøy
 will be got that share me to give' He those people-to the property
 bhag kar diya Thora din bad chhota beta sab luchh bisøy ek
 divided and gave A few days after the younger son all any property one
 jay'ga kai ke dur des chala giya ör us jay'ga-mē so ap*na
 place made having afar country went away, and that place-in he his own
 khaiap khuyal mē bisøy ho ura diya
 evil ideas in the-property squandered

The Hindostani of Orissa is not written in the Persian character. The few literate Musalmans write it in the Oriya character. As an example I give an extract from the Parable of the Prodigal Son. As in Birbhum Musalmani it is most ungrammatical. The agent case with *ne* is not used and no attention is paid to gender or number. We may also note the Oriya (and also Dakhini Hindostani) form *ku* employed instead of the accusative dative suffix *lo*.

[No 16]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (OF ORISSA MUSALMANS)

DISTRICT CUTTACK

এক আদমিকা দো লজ্জকা থা, আর্তের ও লেগুকে বিৰংশে ছোটা বাণ্ড্যারু
কহা দার্ত্যা। হুমারু পো হিসা হোতা হুব ও হুমকু দো আর্তের ও ও লেগুকে
বিৰংশে উষকা দুৰন্তু বাণ্ড দিয়া আর্তের থেকে বোলকে বাদ ছোটা লজ্জকা
হুব এককটো কিয়া আর্তের পৰদেশকু গয়া আর্তের উহাঁপৰ উষকা সক দুৰন্তু
ঘণ্যুন্দুবাপিমে লোকসান কৰদয়া ।

TRANSLITERATION AND TRANSLATION

Di	admi la	do	lirkha	tha	Aor	o	log lu	bich u
A	man of	two	sons	were	And	those	people of	middle from
chhot	hawa lu	halu	bawa	hamara	jo	husa	hota	hae o
the younger	the faller to	said	father,	my	what	share	being is	that
ham lu do'	Aor	o	o	log lu	bich m	us la	dwulit	bint
me to give'	And	he	those	people of	among in	him of	wealth	dividing
diyā	Aor	thor	rot lu	bad	chhot	lirla	sub	cl lalhtho
gave	And	a few	days of	after	the younger	son	all	kiy
par des lu	griva	aor	uhñ par	us lu	sub	daulat	phyal baji mo	and
a foreign land to	went	and	there on	is	all	wealth	debaulcer in	loksan
destroyed	made	lu	dry					

HINDOSTĀNI OF GUJARAT

The Hindostani spoken by the Muslims of Gujarat is on the whole very fairly pure—much better than that of Bengal or Orissa. It is naturally influenced somewhat by the Gujarati spoken by the surrounding Hindus. This influence is shown principally in the vocabulary. As a rule the vocabulary is remarkably free from Arabic and Persian words and when these occur they are often curiously distorted. On the other hand a few Gujarati words especially the very common *ne* or *ane* and have been adopted. The grammar is as a rule correct. The character employed for writing is sometimes the Persian and sometimes the Gujarati. I shall give examples in both modes of script.

The first example is in the Persian character. It was sent by the Collector of Customs Bombay as a specimen of the Gujarati dialect of Urdu spoken by Muslims of north central and south Gujarat. The following peculiarities may be noted:

The word for 'one' is *eī* not *el*. The Arabic word *fī'l* has become *plādul* and *safā* has become *safpl*. There is a Dakhini form *ayas* used as an oblique form in *ayas lē* of one self. In standard Urdu *ap s* (with a long initial *a*) is only used in the plural.

Gujarati forms are *īe* and *blegia* to collect *pad dena* to make completely.

Some forms common in local dialects of Hindostan which have disappeared in standard Urdu have survived in Gujarat. Such are *unō mē* among them *kaya* (for *Lahj*) it was said and *sajlīō* on a journey.

[No 17]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

اک آدمی کے دو شے بھے * کے اورون مدن کے جھوٹے کے کہا
 بارا تھے صدرے بھاگ کا مال دادے * سر باب کے اپس کے سوسار
 کے اورون مدن بھاگ پاٹ دتا * کے کھنے دوس ما نکلے بھے کہ جھوٹے
 جھوکرے کے سب بھنگا کہا کے کوئی دور دس کی سلہروں کہا کے دان
 اس کا دھن پھٹولیوں مدن اوڑا دتا *

TRANSLITERATION AND TRANSLATION

Ek admī ke do bete the Ne unō mē lū chhotu ne 179a
 A man of two sons were And them in of the younger by it was said,
 bawa mujhe mere bhag la mal de de' Tis pru bap ne
 fathei to me my sha e of property give away That on the father by
 ipsi ke svāsai lū unō mē bhag pad diya Ne ghana dāwā ni
 himself of goods of them-in division completely made And many days not
 nikle the ki chhotu chholu ne sib bhaga liya ne loi
 passed had that the younger son by all collected was made and a certain
 dur des ki saphno gryi ne wā ipsi la dhan phaduliyō mē
 far country of on journey went and tare l'mself of wealth debai clerics in
 uda diya
 was squandered.

The following little story comes from Suriat. It is much more Persianised than the preceding specimen the writer of it signing himself as a Qazī. The only irregularities are the pronunciation of *aur*, and, as *or*, and *hai*, is, as *he*, as is customary in Gujarat.

[No 18]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

حکایت

اُنکہ شخص سے عرضی کسی حاکم کے نام لکھی اور اُسمیں کچھہ
کا کچھہ لکھہ کیا اور حواب اُسکا طلب ہوا * مارے فصل خدا سے
حاکم متصف کی رائے میں وہ فصور مدد عمداً ناٹ ہے ہوا اور معاف
کر دیا گیا * تو اُسکو اُسکے باب سے حواب لکھا اے میرے پیارے مرید
اسان کو چاہیئے کہ آنکھہ کھولکر اور نہ دیکھہ بھالکر کام کنا کرے کہ
عقل سے ہینا دھوکھا ہے کھائے کہ حس سے آپ دکھہ اٹھاوارے * اسپر
ہے نقل - اُنکہ شخص سے کسی طبیب سے کہا کہ میرا پیٹ دکھتا
ہے * طبیب سے پوچھا کہ آج کیا کہانا ہما * کہا کہ حلی روٹی *
کہا گیا کہ طبیب سے اُس سرمه دیا اور کہا کہ آنکھوں کا علاج ہے کریا
چاہئے کس واسطے کہ آنکھہ اچھی ہوئی تو حلی روٹی ہے کہانا *
حاصل ہے کہ سرکار کا کام نہ ہو شیاری اور حدوداری سے کیجیئے اور
عقل ہے کیجیئے *

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT SURAT

TRANSLITERATION AND TRANSLATION

HIKAYAT
STORY

lk shakhs ne arzi lisi hakim le nam likhn or
 One person by petition a certain King of (m) name was written and
 us me kuchh ka kuchh likh gaya or jawab us ka talab
 it in something of anything written was and answer him of demanded
 hua Baie faal e Khuda se hakim e munsif hi rai me woh
 became At last grace of God by the king jist of opinion in le
 qasur mand amdan sabit na hua oi mo af kar diya gaya
 guilty intentionally proved not became and pardoned he was made
 To us ko us ke bap ne jawab likha Ae mere pyare
 Then I'm to I'm of the father by answer was written O my dear
 fair and insan ko chahiye li akh khol kar oi bahut
 son mankind to it is necessary tlat eyes opened having and much
 dekh bhal kai ham liya kaise li ghaflat se
 seen having business he should make a practice of doing that carelessness by
 itna dhokha na khae ki jis se ap dukh uthawo Is
 so much blunder not le mai eat that which from I'm self so now le may raise This
 par yeh naql lk shakhs ne lisi talib se liha ki nera
 on this fable — A person by a certain doctor to it was said tlat my
 pet dukhta he Tabib ne puchha li aj kya khaya tha?
 belly aching is The doctor by it was asked tlat today what eaten was?
 Kaha li jah roti Kaha gaya li tabib ne use
 It was said tlat burnt bread Said it is that the doctor by to I'm
 summa diya oi kaha li akh la ilaj pahle
 eye ointment was given and it was said tlat eyes of treatment first
 hauna chahiye his waste li akh achchhi hoti to jali roti
 to be done is necessary what for tlat eyes well if I had been then burnt bread
 na khati Hasil yeh li salai ka lam bahut
 not le would have eaten Moral this tlat government of business muol
 hoshiyari or khabardar se kriyeyoi ghaflat na kriyey
 intelligence and carefulness with you should do and carelessness not you should do

FREE TRANSLATION OF THE FOREGOING.

A certain man wrote an application addressed to a king. In it he wrote a deal of nonsense and he was called on for an explanation. By the grace of God the king who was a just monarch found him not guilty of having committed his fault intentionally and he was pardoned. Then his father wrote a letter to him saying O my dear son everyone should do everything with open eyes and after mature consideration so that he may not fall into any blunder through his carelessness and thereby suffer sorrow. There is a fable to this effect —A man once complained to a doctor that he had a pain in his belly. The doctor asked him what he had been eating that day. Only a bit of burnt bread said he. The story goes that the doctor gave him for medicine some eye ointment for said he it is important first of all to apply remedies to your eyes. If they had been sound you would not have eaten a bit of burnt bread. The moral of this is that in dealing with Government you should show intelligence and watchfulness, and avoid every kind of carelessness.

The next specimen is an extract from the Prable of the Prodigal Son, and comes from the Mahikantha Political Agency. It is written in the Gujarati character. It will be noticed that in general style it resembles the specimen received from Bombay. It is not highly Persianised, and possesses a few Gujarati idioms. As elsewhere in Gujarat the diphthong *au* becomes *o* as in *or*, and, *dolat* wealth. There is considerable laxity in employing the numbers of the pronouns e.g. *us m̄l* for *an m̄l*. The vowel *e* sometimes becomes *u* as it does dialectically in Upper India. Thus the sign of the dative accusative is *lu* not *lo*, and the oblique plural of nouns ends in *u* not *o*. The oblique singular of the first personal pronoun is *muj* not *mugh*, which is also an Upper India dialectic form. Gujarati words are sometimes employed. Such are *chhela*, far, and *bhegna*, to collect.

[No. 19.]

INDO-ARYAN FAMILY.**CENTRAL GROUP.****WESTERN HINDI.****HINDOSTĀNī (GUJARAT VARIETY).****AGENCY, MAHIKANTHA.**

એક આદમીને હો બેટે થે. ઓાર હસમેંક છોડને બાપનું કહા કે, બાપુ, મિલકતકા મેરા હિસ્સા મુજબો હે. ઓાર હસને જન્કુ રોલત મેહેય દી. ઓાર ચોડે લિન પીછે, છાટા બેદા, સખ મેગી કર કર, છેટે મૂલ્યકાળે ગયા, ઓાર વાં મેજાભેગે અપની રોલત હયા દી. ઓાર હસને સખ ઘરથ ગલે પીછેહસ દેશ મેં બડા દૂધાલ પડા, ઓાર હસનું તંગાઈ પડ્યે લગ્યો. ઓાર વો જાડર હસ મૂલ્યકા રહેને વાલુ મેંસે એક કે વહી રહા, ઓાર હસને હસનું અપને જેવતરમે મૂલ્યકા થરાને વાસ્તે બેળા, ઓાર ને શીગાં ભૂંડ આતે પે, હસને સે અપના પેર ભરનેકુ હસકા દિલા થા, ઓાર હસનું ડિસીને દિલા નહોં.

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

AGENOT, MAHIKANTHA

TRANSLITERATION AND TRANSLATION.

Ek admik do bete the Or us m̄ ki chhotc ne
 One man of two sons were And item in of the younger by
 bap kū kihā ke bapu millat ka meia hissi mujlo
 the father to it was said that 'father, the property of my share me to
 de Or us ne un lū dolit behch di Or
 give And I'm by item to the wealth having divided was given And
 thodc din pichhc chhota beta sab bhagi I tr kri chhete
 a few days after, the younger son all collected having made a far
 mulak mē gava or wā moj mājhe mē apni dolit
 country in went and there pleasure and enjoyment in his own wealth
 uda di Oi us ne sab kharach dale pichhc
 having wasted was given And him by all was spent entirely afterwards
 us des m̄ budi dukal padi or us kū tangu padne ligi
 that country in a great famine fell and him to distress to fall began
 Or wo jñ kar us mulak ke rāhengavalū mē sc ek lā wabi
 And he having gone that country of dweller's in from one of near
 rah or us ne us kū upnī kholar mē bhūdū kū chitranc waste
 remained and by him to his own field in swine feeding for
 bhuj Or jo singā bhūd khate the us m̄ sc apna
 it was sent And what husl's the swine eating were item in from his own
 pat bharne kū us kri dil tha or us kū kisi nī dryi nahī
 belly filling for him of mind was, and him to anyone by it was given not

HINDOSTANI OF CUTCH

The Hindostani spoken in Cutch is more corrupt than the foregoing specimens. It is full of Gujarati and has also local peculiarities of its own. As a specimen I give a short folk tale. It is not worth while to give a complete account of the irregularities, but the following are the main points worthy of notice. Some of the forms given below are interesting survivals of an archaic dialect which has elsewhere been levelled down to the general standard of Hindostani. Such, especially, is the use of *hū* for the nominative case of the first personal pronoun, while *mē* is reserved for the case of the agent. In standard Hindostani *hū* has passed out of use, and *maī* is employed for the nominative although it is by origin an instrumental.

There is the usual Gujarati change of *aī* to *e* in *esa*, such, *he*, is, and *mē*, by me.

Verbs are often contracted when the root ends in *h*. This is also found in the dialects of Upper India. Examples are, *aiyā* they (fem.) remained, *Laya* it was said, *Leta he* he says.

Feminine nouns have a nominative plural in *ā* as *ālhā*, eyes, *chijā*, things. Adjectives agreeing with feminine nouns in the plural also end in *ā* as *ayā*, they (fem.) remained, *sajhā*, sound, in good health (agreeing with *ālhā*). We sometimes find neuter adjectives as in *dena* (masc.) *dene* (fem.) *dendā* (neuter), to be given.

The oblique plural ends in *ā*, so also *hā* is used for *lo*. Thus, *vaidh lā*, to the doctor, *akhū mā* in the eyes.

In the pronouns *hū* is 'I,' with an agent *mē*, *e* or *maī*. *Tye* is 'to thee.' The Gujarati *potū* is used for 'self.'

The word for 'and' is the Gujarati *ane*.



[No 20]

INDO-ARYAN FAMILY.**CENTRAL GROUP.****WESTERN HINDI****HINDOSTANI (GUJARAT VARIETY)****DISTRICT, CUTCH**

એક ઉત્તમિકી આખા રેખા, તથા તિથને તે સાથ કરવે ભાર એક વૈધુ જીલ્લાયા, અને સાખસી રજને એસા વડા કોપા કે નો તૂ મેરી આખા માનિયા કરેગા તો ગેર તિને માની હોય પણ આખ સાથ ન હોય તો કાળ નિને દેખું નહિ એસા કરાર કરને પિડે તે વૈષ વખતે વખત આવે તિસમાં આખું મા પોતૃની હ્રા લગાતા, અને જ્વા જ્વા આવતા તથા તથા કાળ કે કાળ સે જ્વા ઈષ્ટ કરતે યેદો યોડે કરને તિસમાં બધી નિંહેન સુચ લીની, અને જ્વા તિસકા જિતા યા તિતા જ્વે તિસકે છાયના આખા તથા તિસને તિસકી આખા સાનિયા ગલિયા, અને કરાર પ્રમાણે પેસે માગે ડેઝી જ્વા દેખતી હું તથા ઘરમા પોતૃની કાળ હેઠી નહિ, વાંગે કમદૂ કાળ જીવા નહિ વૈષ હોળાયુ કરને નગા ત પણ ડેઝીને કાળ દ્વારે ધાખ ન દિયા તિસ ઉપરથી તે તિમ્બુ ઘરણારાં બોલા ગયા ડેઝીને ઘરણાગા ક્રા કે, ઈ ગાંધુસ જે કેતા હે તે સાની વાત હે ધારથુ કે નો મેરી આખ માણ હોય તો તિસકુ પેસા દઈ પણ અ ધીજ રહ્યુ તો કાળ ન હઈ, એસા કરાર યા હવે એં મેતા હે કે, ઈ સાથ હો રહી હે પણ દૂ સારે નહી હૂ કે, હુ તો અ ધીજ દૂ કારથુ કે જ્વા મેરી આખ જોઈ તથા દૂ ધર મેં એક પણ જીજ દેખતી નહિ હું

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (GUJARAT VARIETY)

DISTRICT CUTCHE

TRANSLITERATION AND TRANSLATION.

El dosi ki ākhā raiyā Tadħā tis nē te
A certain old woman of eyes stopped (seeing) Then her by them
 sajī karne saru el vandh kū bulayā, anč saħħsi rakħnē
sound making for one physician to it was called, and witnesses having kept
 esa wadai liya ki 'jo tū mei ākhā sijā kriġa to
such bargain was made that 'if thou my eyes sound wilt make then
 meie tje chakki dem, pan ākh sijā na
by me to thee (as reward for) service is to be given, but the eyes sound not
 how to kāi tje denā nāi' Isā kāzai
may be then anything to thee is to be given not' Such contract
 kānē pichħe te vandh wil hte wil hat awe tis ki
having made then that physician time after time having come her
 ākhū mā potū ki dawī lagatī anē jadħā jidħā awi
eyes in his own medicine used to apply, and when when he used to come
 tadħā tadħā kāi le kāi le jata Ivvu karte
then then something or other having taken he used to go Thus doing
 thore thore kānē tis ki badhi milkit chuahti Anē
little little having done her all property was stolen away And
 jadħā tis ka jita tha titā bidhe tis ke hith mā avya tadħi
when her of as much was that much all him of hand in came then
 tis nē tis ki ākhā sijā kitiā, iñi kuru piżżeen puise
him by her eyes sound were made and contract according to money
 māge Dosi jadħā dekħi ti hui tħidħā għal mī
was demanded The old woman when seeing became then house in
 potū ki kāi chijek dekħi nāi Waste is kū kāi dia
her own any thing was seen not Therefore him to anything was given
 nāi Vaudh hux han kānē l-igħa t'pan dosi nē
not The physician a disturbance to make began then even the old woman by
 kāi use dħadħ na dia dia Tis upar thi te tis kū dhaibju mī
any to him heed not was given The upon he her to consult in
 bola gaya
having called went

Desi nē dhūrbar mā̄ kaya ke, 'i mā̄nas jo keta
The old woman by court in it was said that, 'this man what telling
 he te sikh wat he, karān ke jo meri ākh sapi hoy
is, that true story is, because that if my eyes sound may become
 to tūs kū puṣti dīū, pan andhi j rāhū to kāī
then him to money I-should give, but blind only if-I remain then anything
 na daū, esī karai tha Have o keta he he,
not I should give, such an agreement was Now he saying is that,
 "i sapi ho rahu he, ' pan hū sāmē keta hū ke,
"this (she) sound has-become, ' but I on the contrary say that,
 "hū to andhi j hū Kuan ke jidhā mē māi ākh khoi
'I indeed blind only am' Because that when I my eyes lost
 tādhā hū ghar mē ghanī taich ki chijī anē sala vāri suman
then I house in many kinds of things and good good future
 dekhti Pan have i sā khanc keta he ke, "is I i
used to see But now he oath having eaten saying is that, "her
 andhāpi gya i he, ' pan hū ghar mē i pan chij dekhti nāī hū'
blindness gone is, ' but I house in one even thing seeing not am'

FREE TRANSLATION OF THE FOREGOING

An old woman having lost the use of her eyes, called in a physician to heal them and made this bargain with him in the presence of witnesses, that if he should cure her blindness he should receive from her a sum of money, but if her infirmity remained, she should give him nothing. This agreement being entered into, the physician time after time applied his salve to her eyes, and, on every visit taking something away, stole by little and little all her property. When he had got all she had, he healed her, and demanded the promised payment. The old woman when she recovered her sight and saw none of her goods in the house, would give him nothing. The physician insisted on his claim, and as she still refused, summoned her before the judge. The old woman thus spoke in the court 'This man here speaks the truth in what he says, for I did promise to give him a sum of money, if I should recover my sight, but if I continued blind, I was to give him nothing. Now he declares that I am healed. I on the contrary, affirm that I am still blind, for when I lost the use of my eyes, I saw in my house various chattels and valuable goods, but now, though he swears I am cured of my blindness, I am not able to see a single thing in it.'

DAKHINI OF BOMBAY

The following specimen of the Dakhini of Bombay Presidency is the first part of a version of the Purill or the trials printed before the Code of Customs of Puduv. It is in the old dialect of the Muchlis of the Deccan.

As pointed out on pp. 78-80, the Dakhini of Bombay is derived from the dialect of the Vattel of the port cities of the Deccan. In the present example it is very evident that the influence of Hindustani is very strong. In sentence 10, for instance, the verb 'to ask' is 'kak' in the original and 'kak' in the translation, whereas in the standard and other versions it is 'Mang'. In the Ag. tense is sometimes used with the particle of futurity 'vad' as in 'vad' of the Western Hindi dialects of Upper India. Thus 'vad' is clearly derived by 'by the way' it was said. However, in the rest of Marathi, for instance, 'vad' is used no longer as a particle of futurity but as a verb, including the possible. In sentence 11, 'vad' is used as a verb due to the sanskrit influence. In sentence 12, 'vad' is used as a verb which is used where in the standard we should have 'ag'. This is still the influence of Gujarati. Incidentally, for 'what' is the Gujarati 'Tu' (you) used in making a sentence to mean 'and' which is quite irregular. 'H' is for and 'e' means 'in' in dialects of Western Hindi and of Rajasthani.

Typical of Dakhini are those of *pada* to mean 'when' and 'where' instead of 'whether' 'to' for 'that', 'he', 'I', 'she', 'it' and 'other' for 'it' 'I' 'she'. Attention may be drawn to the frequency with which Arabic or Persian words are merely spelt.

[No 21]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY DECCAN)

BOMBAY

اک آدمی کے دو شے یعنی اور میں سے حموڑے حموڑے کے جولا
 بانا میرے بھاگ کا مال مانے دے ہور اوسے اونمن بھاگ باڑ
 دیا ۔ تہ دن بہنس گئے یعنی کہ اوسکے بیچے حموڑے حموڑے کے سب
 ۔ بصلڈو لا حمع کر کر کوئی دور گابو گو گنا نصی اور ہر حاکر سب مال
 ہلڑیے میں بکاڑ ڈالا ۔ س اوس مٹلک میں ساری دوکال بڑا اے
 اوس کو بیکسی ہوئے لگی اے اوسے حاکر اوس گابو والے کوئی آدمی
 کی بوکری نکڑی ۔ اے اورے اوس گو کصد میں ٹکر حراۓ گو
 بہمبا ہدھروہ ٹکر کماے کے کوٹھے گو نصی کھائے گو راحی ایسا ۔ س رو
 بھی اوس گو کوئی ہے دینا بھیں ہدھروہ ایسے ندہ میں آتا ہے
 بولا ۔ میرے باب کے کبیے ٹکلکاری ہنس کہ اونکو ہدا کھانا ملنا ہے
 کہ کما کر بھیے ہے میں نہوکتمہ سے صربا ہوں ۔ میں اُنہوں ۔ ۔ میرے
 باب کدن حاوی ۔ ۔ اوسے بولون کہ ارسے باب میں ہے بدرے سامنے
 پاب کنا سو برا بیٹھا نلڑاے کا مصحح میون بہنس ہے ۔ ۔ مصحح اک
 ٹکلکاری سمحہ سو وہ اُنہا اور ایسے باب پاس آنا ۔ س حب وہ
 بھوڑے نور ایسا کہ اوس کے باب کے اوسکو دیکھا اے اوسے پدار آنا ۔

سو وہ هماک از اوست کلے لکایا سے نمکا بیدا ۰ اے شے اپنے باب کو
 بولا - بابا عین نے اللہ کے سامنے اے نیدرے سامنے گونا بیدا سو عین نیدر
 بیٹھا نلڑا تے نا سخاوار بہن ۰ بن باب سے اپنے نوکریوں کو بولا کہ -
 جو کمودت ستر لڑتے اسکو بناؤ - حصہ خالدہ عین چملا بناؤ نے پانو
 عین خونا بناڑ ۰ اے خلو آبن کماویں نے کوششیاں منائیں دیونکہ یہ
 عین بیندا مرا ۰ ما سو پھر بیندا ہوا - وہ کہا نبایا سو علا ۰ سو وہ چمن
 درت لئے ۰

[No 21]

INDO-ARYAN FAMILY

CENTRAL GROUP

WILHELM STERN

HINDOSTANI (DAKHINI OF BOMBAY DECCAN)

BOMBAY

TRANSLITERATION AND TRANSLATION

Ek admi ke do bote the Un me se chhote chhore ne
 One man of two sons were Them from the younger boy by
 bola baba mere bhag li nal maje de' Hui us ne
 it was said father my slave of property to me give And him-by
 un me bhag par diya Bohut din nahin gie the, ki
 them in share was completely given Many days not gone were, that
 us ke piehhe chhote chhokie ne sab bhindola jum' kar-hir
 that of after the younger boy by all wealth collected made having
 koi duu gav lu gya, bhi uhai jalor sib mal
 a certain distant village to it was gone, and there gone having all property
 hullarpanc me bigad dala Tib us muluk me bhui dukul ptra, aane
 debanchey in was wasted Then that country in severe famine fell, and
 us lu tangi hone lagi And us no jalur us giv wale
 him to want to be began And him by gone having that village belonging to
 koi admi ki naukri pahii And un ne us ku lhet mi duktur
 a man of service was accepted And lum by him to field in swine
 charan ku bheja Jidhar woh dukku khin le londe lu blu
 feeding for it was sent When he stone food of husks even
 khane ku rji itha pya wu bhi us lu lor-ne diya nahin
 eating for willing was but that even him to anyone by was given not
 Jidhai woh ipne budhi me itna tad bol, 'mere bap lene
 When he his own sense in came, Then le said, 'my father near
 kitne mulkari hai ki un lu itna khun multa hai ki
 how many servants are that them to so much food being got is that
 kha kar bache ne mru bhul h se mru hui Mai uthu,
 eaten having remains over, and I hunger by dying am I will cause,
 ne mere bap ldn jaau, ne use bolu li, "me bap
 and my father near will go and to him will say that, "O father
 mru ne tere samne pap liji so tere bati bulwale majhe
 me by thee of before sin was done, and thy son calling of to me
 mu nahi hu, mayhe ek mullai sumjh, So woh uthi im
 face not is, me one servant consider, So he arose, and

apne bap pas tva Pan jib woh thou dui tha h
 his own father near came But when he at a little distance was that
 us ke bap ne us ku delha aane use pvar ava So
 him of the father by him to it was seen and to him affection came So
 woh bhag kar use gale lagivai ne mukka liyai Ane
 he sun having him on the neck was applied and kiss was taken And
 bete ne apne bap ku bolai baba mti ne Allah le samne
 the son by his own father to it was said father me bv God of before
 and tere samne guna liva so maai teri beta bulwanc ha
 and thee of before fault was done therefore I fly son calling of
 sriawar nahin Pan bip ne apne mukhiyu l u bola li
 desiring am not But the father by his own servant to it was said that
 chaukhrot bastar lao ne is ho pinao bhi hith me chhulli
 good garment bring and this one to put on and stand on sing
 pinao ne paw-me juta pinto An chilo apna khewa ne
 put on and feet on sloe put on And come we all will eat and
 khushva manaa kyki veh meia beta mrua tha so phu jita
 happiness celebrate because this my so dead was le again living
 hua woh gami thi so mila So woh chamai kaine lage
 became le lost was he was got So thej merriment to make began

The following specimen of Bombay Dakhini comes from the district of North Kanara. It will be found to agree very closely with the grammatical sketch given on pp. 39 and ff., although it departs much more widely from Standard Urdu than does the specimen which came from Bombay Town. It will be seen that the Agent case with *ne* is regularly employed, but that the Marathi custom is followed of making the verb agree in gender, number, and person with the subject instead of the object in spite of the presence of the *ne*. The Agent case is used even with intransitive verbs. Examples are *mai ne laya ē*, I have brought; *bhat ne do handiyā̄ laya*, the Bhāt brought two pots; *lolā ne khana dene lage*, the people began to give food.

Among peculiarities of pronunciation we may note a local tendency to convert *s* to *sh*. Thus *ushe* for *use* to him, *parshe* piece, *shikaya*, he taught. In the latter case there is also a dropping of the aspiration of *lh*. The correct Urdu form would be *silha ja*. With this loss of aspiration we may compare the dropping of the initial *h* of the auxiliary verb in phrases like *laya ē* I have brought for *laja hū* and *leta ē*, you are taking, *multa ē* it is got. Words borrowed from Marathi are sometimes altered *g* being changed to *gl*, as in *shankl*, for *shang*; devoted to, *wablat* for *waqt* time. There is a tendency to shorten long vowels when they fall in unaccented syllables, as in *leja lo* for *leja kar*, having til en tway and *ba ai* for *ba ar* a maulat. So also *saila* for *sandha* like. In *dalna* to place a celestial *d* has been dentalised. All these latter are regular Dakhini peculiarities.

Other Dakhini forms which are prominent are *atha* meaning 'was' and the regular use of the plural for the singular. Thus *un* is over and over again used for *us*, and *he*, they are for *hai* he is. The verb *bolna* is regularly treated as transitive, as in *blat ne bolya* the Bhāt said. Verbs of speaking and asking put the person addressed in the accusative and not in the ablative, thus *bhal lo puchhya* he asked the Bhāt. Note the curious way in which the words *bol lo bolya*, having said he said, are appended like the Sanskrit *iti* to every statement made by any of the characters of the story.

A few instances of borrowing from Marathi occur. Such are the emphatic *ch* in *waasa ch*, even in that way, and the word *swāmī* a purot.

The specimen is a folk-tale which is left unfinished by the original scribe.

[No 22]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTĀNI (DAKHINI OR BOMBAY)

DISTRICT NORTH KANARA

اک گاؤں میں اک بھٹ ایہا ۔ وہ حوگار کا بڑا سوچی ایہا *
 اُس حوگارے کصدل میں ابھی سب گھردار ہاربا اور بیک منگئے کو
 نکلنا ۔ سب اسکے داب رالے لوگاں ے اپنے دلمن سمجھ دے ابھیں
 بیک منگئے لگنا بو یکادے وح دوسرے داب میں بھی حائدا
 اسواسٹے اسکے داب ے لوگاں ے هر رور اک ستر حاول کا کھانا
 نکا کو دے لگے * بو بھٹ هر رور حاکرو وہ کھانا لئکو آنا بھا ۔ اک
 دن اک گھنی اک گھنکی راوس کو بھتے کو لانا ۔ تو وہ
 راوان عمر میں بڑا ایہا اسواسٹے کوں اسے لانا تئی * کی بولے بو وہ
 باب سلکے سرکا دبھا ۔ بو وہ گندی بھر کو گھر کو حانا بھا اُس وح
 میں وہ کھانا لایا بھا ۔ سو بھٹ کو وہ گندی ملنا ۔ بو اُس گندی
 سی اُس بھٹ کو بوجھنا کہ جو راوان بو لبائیں کیا ۔ بو اُس بھٹ سی
 بولنا کہ ہوئی میں لدھیا لئکن سدرے کے کھجھ پسے تئی صدرے
 کے حررا کھانا ہلن اسمیں سو اڈا کھانا میں بھے دیوگا ۔ بو وہ گندی
 بھرکا ایہا اسواسٹے اُس گندی سی اُس باب کو مبول کر کو راوان دیا *
 بو اُس بھٹ سی وہ راوان لئکو اے گھر کو بڑا اور اُس کھائے میں کا

حرزا کھانا راؤں کو دلکھ نامی کھانا اے کھانا ہے حرزا وحہ ہوے بادو وہ
 رازاں بھٹ کنی باب کرے لکنا ہے بو بھٹ ایسے دلمن بڑا حوس ہوا
 اور راؤں بو پوچھدا کہ بو کنا بولنا ائیں ہے بو اُس راؤں سی بولنا کی
 ارسے بھٹ ہے دن درور کھانا کھانا ملنا ائیں ہے بھٹ سی بولنا میتے
 انک سدر کا ملنا ائیں ہے بو اُس راؤں سی بھٹ کو سٹانا کہ اپنی بو اُس
 لوگاں کو بول کہ میتے ابا کھانا لکھارو حاول سو بولکرو بول وساح اُس
 بھٹ سی حاکرو اُس لوگاں کو بولنا ہے بو اُس لوگاں سی اُسکی باب
 قبول کری اور اُشے انک سدر حاول حری لکھی اور حری دال دیتے
 لکھے ہے بو اُسمن انک دن وہ سارا لکھارو ایسے راؤں کے آنا اور راؤں کو
 بولنا کہ بوے بولیے سرکا منے حاول لایاؤں ہے بو وہ راؤں سی بولنا
 کہ اسمن لے ادے حاول بزار من لھاکرو بخ - بو ہے پاخ پتشے
 ملندیگے ہے بو اُسمن سو بو انک بڑی اور انک نہیں هنڈی لکھر
 آؤ بولکرو بولنا ہے بو اُس بھٹ سی وہ چارو بخ کو دو هنڈیاں لایا اور
 راؤں لے سامنے رکھنا ہے بو راؤں سی بولنا کہ اُس بڑی هنڈی سدن
 کھانا پکا اور نہیں من دال ہے بو اُس بھٹ سی پکانا *

[No 22]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

DISTRICT, NORTH KARNATAKA

TRANSLITERATION AND TRANSLATION.

Ek gaõ mẽ ek bhat atha Woh jogar ha bara shaukhi atha
 A village in one bhat was He gambling of much fond was
 Us jogai ke khel mẽ tp'ni sab ghu dñi harj, aui bluk /
 That gambling of play in his own whole household was lost, and alms
 mangne ho nikalya Tab us ke rat wale lokā ne ap'ne
 begging for he went out Then his caste men people by their own
 dil mẽ samje ki inhe bluk mangne lagv to ikide
 mind in it was thought that 'this(man) alms to beg began then at one
 wakhit dusie zat mẽ bhi jñgī Is waste is ke rat-he lokā ne
 time other caste-in also le will go' Therefore his caste of people by
 hai roz ek shei chawal la khana pka ho dene lige Yo
 every day one sees rice of food cool ed having to give began This
 bhat hñi roz ja ho woh khana le ko ita tha Eh
 bhat every day gone having that food taken having used to come One
 din ek lunbi ek jangh riwē ho bechne ho laya Tau woh
 day one cultivator one wild pair of to selling for bought Then that
 rawā umr mẽ bara atha is waste l'un ushe hya nu, li
 pair of age in great was therefore any one him tool iot, what
 bole to woh bat shike suha nñ thi Tu woh Lunbi
 should say then le speech to lean like not was Then that cultivat
 phm ho ghar ho jata thi us wkhāt-mẽ woh khun lata tha
 etwning home to going was that time in he food bringing was
 So bhat ho woh lunbi milya Tau us lunbi ne us
 So the bhat to that cultivator was net Then that cultivator by that
 bhat ho puchhya ki, yo rawā tu leti e hya? Tau us
 blat to was asked that this pair of thou buying art, eh? Then that
 bhat ne bolya ki hoi mañ leñgi lekin mere kune kuchh paishe
 bhat by was said that yes I will take but me with any pice
 nai mere kune jara khuna h̄e, is m̄ so ada khana mañ tuje
 (are)not me with little food is this from half food I thee
 deñga Tau woh lunbi bhulkha atha is waste us lunbi ne
 will give Then that cultivator hungry was, this for that cultivator by

us bat lo labul iu ko lawī diva fāu us
 that speech to accepting made-having the parrot was given Then that
 bhātne woh iu wā le ko apne ghar ko rāvā aui us
 bhat by that parrot taken having his own home to came and that
 I hane mā ka jara khānā rawē ko dal lo baqī khāna
 food in of a little food the parrot to placed having remaining food
 ipē I hayā Jai walkat huā bidū woh rawā
 (by) himself was eaten A little time passed after that parrot
 bhat lāne bat iu higā iu bhāt ipē dil mā barā
 the bhat will speech to-do began Then the bhat his own mind-in much
 I hush huā uai rawē ko puchhā hi 'tu iu bolta ī'
 pleased became, and the parrot to asked that thou what speaking art?
 Tu us iu wā ne bolā hi uai bhāt tuhe din dāior hitni
 Then that parrot by was said that 'O bhat to see daily how much
 I hanā mālī ī?' Bhat ne bolā mājē ek shāhī ka
 di nei being green is?' The bhat by was said to me one seen-of
 mālī ī' Tu us iu wā ne bhāt ko shāhī wa li abhi
 being given is Then that parrot by the blāt to was advised that, 'now
 tu us lokā lo bolā li, mājē itti I hanā lō chāwāl
 thou those people to say that, 'me so much eating for uncooled rice
 de' bolā lo bolā Waisa ch us bhāt ne ja lo us lolī lo
 give said having say' So even that blāt by gone living those people to
 bolā Tu us lolī ne us li bat qabul kām, ur
 was said Then those people by lis speech accepted was made and
 ush el shāhī chāwāl jām lālā uai rām dil dene lage
 to him one seen rice some wood and son split peas to give began
 Tu uahī el din woh sāra le ko apne rawē lāne iu ur
 Then he one day that all falling his own parrot to came and
 rawē ko bolā li, tu ne bolā salā māmā chāwāl
 parrot to said that, 'thou by saying according to I rice
 lāvā ī' Fan woh rawē ne bolā li 'is-mā ke ade chāwāl
 brought here' Then that parrot by was said that, this in of half rice
 bazar mā le lō bēch, tu tu pīch pūshē milge, tu
 bazaar in taking sell, then to thee sūt pīce will be got, then
 us mā so tu ek bāri hindī rām el manū hindī
 that in from thou one big earthen pot anū one small earthen pot
 le lō wo bolā lo bolā iu bhāt ne woh
 taken having come' said having it was said Then that blāt by that
 chāwāl bēch lō dū handivā lava uai rawē ke sunne
 rice sold having two earthen pots were brought and parrot of before
 o

rakhyā Tau rawē-ne bolya li, 'us bari handi mē khana
were put Then parrot by was said that, 'that big earthen pot in food
 paka au nanhi mē dal' Tau us bhut-ne pakaya
cool and small in split peas' Then that bhat by was cooked

FREE TRANSLATION OF THE FOREGOING.

In a certain village there was a Bhat¹ who was a great gambler. By it he lost all his property, and so he went out to beg. His caste fellows said to each other that if he went on begging he would some day lose his caste and so they gave him every day a seer of cooked rice. Each day he used to go and fetch his dinner home. One day a cultivator brought a wild parrot for sale to the village but it was too old for any one to buy it, as there was no likelihood of its learning to speak. As he was going home with the bird he met the Bhat returning with his dinner. The cultivator asked him if he would buy the bird. 'That I will,' said the Bhat, 'but I have no money. All that I have is this food, and if you like you can take half of it as the price.' The cultivator was hungry, and so he made a bargain on these terms. The Bhat took the parrot home and after giving him a little of his half-share of the food ate the rest. Shortly afterwards the parrot began to speak to him, at which the Bhat was much pleased, and asked him what he was saying. The parrot said, 'O Bhat, how much dinner do you get each day?' 'I get one seer.' Said the parrot, 'tell those people to give you uncooked rice.' The Bhat did so, and his people agreed, and gave him a seer of uncooked rice, some wood, and some split peas. One day he took all these and brought them to the parrot saying, 'I have brought uncooked rice as you told me.' The parrot said, 'sell half the rice in the bazar, and you will get five pice for it. With these buy two earthen pots a big and a small one.' He did so and showed the pots to the parrot. 'Now,' said the parrot, 'cook the rice in the big pot, and the split peas in the small one.' So the Bhat cooked his dinner.

(Here the story ends abruptly. The remaining adventures of the parrot and the Bhat are unknown to me.)

¹ Bhats are a sept. of Brahmins. Many of them live by begging.

The next specimen of Dakhini comes from the State of Savantvadi, which lies just north of Goa. It is a folktale. The language closely resembles the Dakhini of Madras the most important exception being the use of the word *hata* to mean 'was'. This word is used in Gujarat Baj and Bundell hand in the same meaning and a possible explanation of its presence here may be that it is a survival from the tenth century when Ratnagiri and the neighbouring country was ruled by Yadavas. Baj is the head quarters of that tribe.

The principal peculiarities of this form of Dakhini we is follows —

Arabic words we deformed in the borrowing. Such we *garib* for *glaib* and *hata* for *llatih*. We may also note in irregular pronunciation *magna* instead of *māgna*, to demand *Hos*, and is a dialectic form in Upper India. *Achhna* means to be.'

The sign of the Agent case is *ni*. For the dative we have *le ni*, as in *us le ni* to him. This shows the origin of the common Dakhini form *lani*.

As already stated the word for 'was' is *hata*. We have also *ta* in *lagya ta*, had happened. *Ta* is also a Bundeli form. The present tense of the auxiliary verb loses its aspiration in composition as in *ata ñ* I am coming *nhatt ë* thou art running.

The case of the Agent is used in the Madras fashion, i.e. the verb agrees in number and gender with the noun in the Agent case and not with the object. I therefore ignore the suffix of the Agent in the interlinear translation, and treat it as non-existent. The case is even used before intransitive verbs. Examples of the way in which it is employed are,—*un ni bolya* he said, *un ni boli* she said, *luni milela mal li chahi larya*, someone made tale-bearing of (about) the treasure trove, *un ni mundi halaya*, he shook his head, *un ni dil me laya* he brought into his mind, he thought.

The Gujarati past participle in *ela* is common. Thus, *bhaiela tapla*, a filled vessel, *milela mal*, treasure trove, *dila tapla*, the vessel given (by the uncle).

[No 28]

INDO-ARYAN FAMILY

CENTRAL GROUP

W L S T F P Y H I N D I

HINDOSTANI (DARSHNI OF BOMI II)

STATE GAZETTE

اک گرب بڑی سوب کالدے والی ہی اُسٹا اک بٹا ہنا اسکنی
 سوکنل دو کنچان رہنکے نابر اپی ہے ۔ اولے سے باڑی کے اُبز
 اک سلڈا ہنا ۔ اسی ادھی بودکے برو رٹر کو مٹڈی ہلا ۔ اسی بولنا
 سامو بمنا ہونا بولنو ۔ دوبوں کنڈاں باڑی کے اور رکنا ہور کر کو ابا
 مل بی جوی سی ہیے لانا کدا ۔ ساموے سوکے سواتے دوبوں دما ۔ سب
 اسی اسے کانکو بیار من لکو کسی اکڑے حائل لانے سرڑے دن ہوئے
 اسی بولنا ساموں بندی سو بیسے لکو اباڑ ۔ اسی بولی حکموٹ سا
 اسکے گئے من کفریاں کے صاموں بندی سو بیسے لاناڑا ۔ وہاں سو او کدا ۔
 باڑی کے اور اک مولنا سلڈا اسے دیکھئے کے برو بیر ڈر کو بھائی لکنا ۔ ماموں
 بھائیں ہن ۔ بیسے دیؤ اس دن کے من بوسندری کو بکڑ کو ادا لائیں گا
 سب وہ دور بیا سنک اور یہی دوڑا اک بولا روپیان سو اصریلا حدکل
 من بھدک ہما اسکے اور سو سلڈا کدا اسی ساموں مال بولکو بھری لی
 بڑا اٹھا کر لانا ۔ مارک من اسی دل من لانا بور روئے بولے احمدیکے ۔
 اسی سرکو سوں روئے سارے اوندا ۔ بالوے اور دو روئے رہنے دھڑے ساکی
 سارے بولے دو روئے لکو مان کنی لاکو دیا ماموں ی دیلے بیلے من

سو دو دھڑی ساکی سارے پولے * مان بی بولی چل دکھا * مان بی حاکو
 سارے بھر کو لیکو آئی ہور گھنٹوں و گڑ لاکو اسکے گلکلے کری * گلکلے کرکو
 گھوڑ مدن بلی ہور پھماڑے مدن حارو باحرو اڑائی * شے کو بولی گلکلیاں
 کا بئں لگنا نئں ہنکو لاکو کھا * او ہنکو کھا رہیا * بھوڑے دن سو کنی
 سرکار مدن ہلیاں مالکی حاڑی کریا * پولس بناس مدن لکھدا ہوا * دوسرا
 لکھدا کورٹ میں ہوا تڈی بی بولی مدن بی دئیلی حدانی پولس کے
 ڈرسوں دی، کھرا پوچھ برصے کجھہ مالوم بھیں * شے کو بوصو * شے بی
 بولیا گلکلیاں کا بئں لگنا نا ناریک مہدیا سال دن میسے مالوم نئں اُس بئں
 مدن میسے سارا مال ملنا، سوراوا تھدے سدر اسکے پر ہوا نئں * گلکلیاں
 کا بئں کدی لگنا نئں، دیئیلی حدانی بولس کے ڈرسو، بنا پورا روے کے
 نوراٹکی کھابری ہوئی نئں * حصرنا انھاں بولکو گھمہ بھی بولنا نئں
 سب کھابری ہوئی نئں *

[No 28]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF BOMBAY)

SRI L. SAVANTVADI

TRANSLITERATION AND TRANSLATION.

Ek garib buddi sut latnewali hiti Us ka ek beta hati,
 One poor old thead spinner there was Her of one son was
 us ke ni sutkyā do gundyā bilane le khatar un ni dn O
 him to of thread two reels selling of for purpose she gave He
 jate jate bari ke upar ek salda hata Un ni admī ku dekhite
 going going hedge of upon one liard was He man to on seeing
 barobar dar ko mundi halaya Un ni bolya, 'mamu, tum na
 immediately feared having head shook He said '(maternal) uncle to you
 hona to yo leo Donō gundyā bari ke upar rakhya
 if they are wanted then these tale' Both reels hedge of on were put,
 hor ghar ku aya Mā ni puchhi 'paise laya, kyi?'
 and house to (he)came The mother asked 'price a'e brought eh?
 Mamu ni müge so use dond diya' Bajat
 The (maternal) uncle asked for therefore to him both were given' Then
 un ni ape kat ko bajat mē le ko gai Ulre chawal
 she herself spun having market to taken having went Half boiled rice
 lai Thore din hue Un ni bolya, 'mumū leni su
 she brought A few days passed He said (maternal) uncle near from
 paise le ko ata o' Un ni boh 'chakhot, jn Us le jw me
 pice taken having (I) coming am' She said 'well, go' Her mind in
 kharya le mamū leni su paise lnuin Whā su o gaya
 (that) real (maternal) uncle from pice (he is) a bringer Then from he went
 Bari ke upar ek mota salda use dekhite le baobur dar ko
 Hedge of on one big head on seeing just feared laying
 nhatne lagya 'Mamu nhatt e kā? Paise deo
 to flee began (Maternal) uncle, (you), running are where? Price give
 us din le, naī to sepri ku pakar lo adlauga Bajat woh danya,
 that day of, if not tail to held having (I) shall dash Then he ran,
 sangat o bhi danya Ek taphi rupayā su bhaeli jangal mē najk
 in company he also ran One vessel rupees with filled jungle in near
 hata Us ke upar su salda Gayā Un ni mumū ki mal
 was That of upon liard went He (maternal) uncle's property

bol-o bhaeli paat utha ko laya Marig me un ni dil me
 said having a filled plate lifted Iaving brought The way in he mind in
 laya yo rupac pole achhegi' Un ni su lo su
 brought these , upes unsubstantial will be He from on lead
 rupae sale otya Talu le-upu do rupae rahye dhare
 rupes all poued out On top two rupes remained substantial
 bil 1 su pole Do rupae le lo ma keni
 remaining all unsubstantial Two rupes Iaving talen mother to
 la ho divi Mumu ni diele taphi me su do
 brought haring (je) gave Bj (maternal) uncle given out of vessel two
 dhare baki su pole Mumu boli chrl dil hi
 substantial the rest all unsubstantial The mother said come show
 Mumu jalo sae bharlo le ho u hor
 The mother gone Iaving all collected having talen Iaving came and
 ghu o guri lilo us le gulgule kui Gulgule
 u eat and molasses brought having flat of balls made Balls
 kai lo ghu me tali hor pichhri me chao biju uai
 Iaving made qhee in (sic) f red and compound in for sides the
 Betlu boli gulgulva ki niu lagya chun ko la lo
 Son to (she) said, balls of rain Ias fallen gathered Iaving brought Iaving
 Iha O chun lo lhihi rhyi Thore dm su lini
 eat He gathered Iaving eating remained A few days in some one
 strkai me mukle mulki chari larva Polis tapas me
 government in found property of bacbiting made Police investigation in
 hilhna hu Dusri hilhna korit me hu Buddi ni boh mai ni
 writing became Second writing court in became The old dame said 'I
 dchil tabani police dnu su di Khrua puchho to maje
 gnen statement police of through fear gave That How asl then to me
 Iuchh midum na h Betlu puchho Betlu bolvi gulgulva la niu
 anything known is not Son to ask The son said 'balls of rain
 lagya ti tail mhrana sal din mje midum na us niu me
 fallen had date montl year, day to me known is not, that rain in
 maje sira mal mulya Purawa mudda sir us ke pa hua na
 to me all property was got Evidence conclusive l'm of on became not
 Gulgulyi ka niu kudi lagya na Dchil jibmi police du su
 Balls of rain ever fell not Given statement police of fear through (is)
 Bin puraw ke lortli lhatri hui na 'Ohhoia unjan'
 Without evidence of comt of satisfaction was made not 'Boy ignorant(is)'
 bollo Iuchh bhi bolta na sabhb lhatri hoti na
 said Iaving, 'anything is speaking not, therefore satisfaction becomes not'

FREE TRANSLATION OF THE FOREGOING

There was once a poor old woman who earned her living by spinning thread. She had one son. One day she gave him two balls of thread to take away and sell. As he went along he met a lizard sitting on the top of a hedge who shook its head in terror at the sight of a man. The boy said 'Uncle, if these are for you, you can take them.' So he put the balls on the hedge and went home. His mother asked him for the money resulting from the sale and he told her that his uncle had asked for them and that he had given them to him. So she spun some more thread and went off herself to market to sell it and with the money she got for it bought some half boiled rice and returned home. A few days afterwards the boy said to his mother 'I am going off to get the money from Uncle.' She thought he was talking of his real uncle and said 'very well'. So he started on his way. On the top of the hedge there was sitting a big lizard which ran away in terror as soon as it saw him. Said the boy 'Uncle, where are you running to? Give me the pice which you owe me for the thread I gave you that day or else I'll catch you by the tail and dash you to the ground.' He then ran after the lizard. There was a vessel full of rupees in the jungle bush and over this glided the lizard. The boy thought it was his uncle's property so he lifted up the filled plate and carried it home. On the way it occurred to him that the rupees might be hollow so he poured them all from off his head on to the ground. Two of them remained on his head and the rest he considered to be solid but the rest he neglected as being hollow. So he took the two rupees and brought them home to his mother saying two of those which were in the vessel given by Uncle were solid. The rest were all hollow. The mother told him to show the others to her and went and picked them all up and brought them home. Then she bought some wheat and jaggery which she made into balls and fried in ghee. These she scattered over the courtyard and said to her son 'it has been raining toffee balls. Go out and pick them up and bring them home to eat.' So he picked them up and sat down to eat them.

A few days afterwards some good natured friend told the government officers about the treasure trove. The old woman told the police at the inquiry what had occurred. Then she was sent for to the court and there she said 'the former statement was made by me through fear of the police. If you want to know the truth I have nothing to tell. Ask my son.' The boy said 'I found the property in the rain on the day on which it rained toffee balls. I cannot give you the date. There was no other evidence against him. There never was such a thing as a shower of toffee balls.' The magistrate considered that it is plain that the first statement was made through fear of the police. The court can come to no decision without evidence. The boy is an idiot and gives the first thing that comes into his head. He cannot therefore be convicted.

DAKHINI OF MADRAS

The operations of the Linguistic Survey do not extend to the Presidency of Madras or to the neighbouring States of Hyderabad and Mysore. I am hence unable to offer any specimens prepared for the Survey in these countries. In order however to make the subject complete I give as an example of the Dakhini of Madras the following version of the Parable of the Prodigal Son as issued by the Madras Auxiliary Bible Society. It will be seen that the language is that illustrated in the preceding grammatical sketch. The case of the agent nowhere occurs and verbs of saying and asking govern an accusative and not an ablative of the person addressed. Note how under the influence of the neighbouring Dravidian languages, the use of the relative pronoun is avoided as much as possible. I give a transliteration. An interlinear translation is unnecessary.

[No 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

(Madras Auxiliary Bible Society, 1894)

کسی آدمی کے در شے یہ - اور اُن میں سے ہمٹا باب کو کہا اے
 باب تھی پہنچتا ہے سو مال کا حصہ تھی دے اور وہ اپنی رینگائی اُن کو
 بانٹ دیا - اور بہب دن بہن گدرے کہ ہمٹا بیٹا سب گچھہ جمع کر کر
 انک دورے ملک کا سفر کیا اور وہاں زپنا مال بدمعاشی میں اڑا - اور
 سب حرج کر چکا سو وہ اُس ملک میں بڑا بھٹ پڑا - اور وہ مَحاجِح ہوئے
 لگا - اور وہ اُس ملک کے ایک باشندے سے حا ملا - اور وہ اُسے ایسے کھنڈوں
 میں سواؤ حرلے بھدا - اور اُسے آرزو ہمی کہ سواؤ کھائے یہ سو حملکوں سے
 اپنے نئیں ستر کرے اور کوئی اسکو نہ دینا بھا - اس ہوس میں آگر کہا
 مدرے پاب کے کینے مردوروں کو بہب سی روٹی ہے اور میں بہاں بھوکھہ
 سے صربا ہوں - میں اٹھکر ایسے باب کے پاس حاڑا اور اُسے کھوٹا اے باب
 میں آسمان کے حلاف اور بدرے خصور گناہ کنا ہوں - اب سے میں بدرہ بیٹا
 اور اُٹھکر ایسے باب کے ناس حلا اور ابھی دوڑ بھا کہ اُس کا باب اُسے دیکھا
 اور رحم کنا اور دوڑ کر اُسکو گلے لکانا اور بوسہ دیا - پھر بیٹا اُسے کہا اے باب
 میں آسمان کے حلاف اور بدرے خصور گناہ کنا ہوں اب سے بدرہ بیٹا کھلائے

لے لائق بھیں ہوں - پر باپ اپے بوکروں کو کہا اجھے سے اجھما حامہ حلدى
باہر لاڑ اور اسے پہناؤ اور اُس کے ہائیہ مدن انگوٹھی اور پانچوں میں حوبی
دو - اور پالے ہوئے بھجھڑے کو لاکر دیج کر کہ ہم کفاروں اور حوشی
مَدَاؤں - اس لئے کہ بہہ میرا بیٹا مر گنا ہما اور پھر حیا ہی گم ہوا ہما
اور ملا ہی اور وہ حوشی کربا شروع کئے ۔

اور اُس کا بڑا بیٹا کمد مدن ہما اور حب اگر گرے بردک پہنچا
راگ اور ناج کی آوار سدا - اور چھوکروں مدن سے انک کو پاس نلاکر بہہ
کیا ہے پوچھا وہ اُسے کہا کہ بیدرا بھائی آتا ہے اور بیدرا باب اُسے صحیح
سلامت پائے سے بلا ہوا بچھڑا دیج کیا ہے - سب وہ حفا ہوا اور اندر جائے
ہے چاہا - سب اُس کا باب باہر آگر اُسے میانا - پر وہ حواب مدن اپے باب کو
کہا دیکھہ ایسے برسوں سے بدری حدمت کربا ہوں اور کنھی بیدرا حکم عدول
ہے کہا اور نوکنھی صحیح اپے دوسروں کے سامنہ حوشی مدنے کے لیئے
انک نکری کے بیچے کوہہ دیا - پر حب بیدرا بہہ بیٹا ہو بدری رینڈگانی کو
کسیوں کے سامنہ کھا گیا سو آنا سو اُس کے لیئے بلے ہوئے بھجھڑے کو
دیج کیا - اور وہ اُسکو کہا کہ اے لڑکے نو ہمنشہ میرے پاس ہے اور سب
کچھیہ مدنرا ہے سو بیدرا ہے - پر بیدرا بہہ بھائی مر گیا ہما اب حدا ہے اور
گم ہوا ہما ملا ہے سو حوش و حرم غورا لارم سا ،

[No 24]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

(Madras Auxiliary Bible Society 1894)

TRANSLITERATION

Kisi admī ke do bete the Aui un mē se chhota bap lu laha u bap mujhe pahunchta hai so mal ha hissā mujhe de Aui woh apni zindagani tu lu bāt diya Aui bahut din nahi guzie ki chhota beta sab kuchh jīm hui le ek dur ke mulk ha safai liya aur wāhā apna mal bad ma ashī mē maya Aui sib khich lai chuka so waqt us mulk mē bara qīt paia aui woh muhtaq hone ligā Aui woh us mulk ke ek bashinde se ja mila aui woh use apne kheto mē suni chhiane bheja Aui use aizu thi ki sua khate the so chhilko se apne tai sei laie aui koi us ku na deta tha Tab hosh mē a lūr laha mere bap ke kitne mazduiō ku bahut si roti hai aui māi yāhā bhukh se muta hū Mai uth kar apne bap ke pas jaūga tu use kahūga ai bap māi asman ke khilaf aur tere huzur gunah liya hū ab se māi teia beta kāhlane le laiq nāhi hū mujhe apne māzduro mē se ek ki manind bana Aui uth kai apne bap ke pas chala aui abhi dui tha ki us ka bap use dekha aui iahm liya tu dawm hui us ku gile ligaya tur bosa diya Phu beta use laha ai bap mai isman ke khilaf tur teie huzur gunah liya hū ab se teia beti lahlā e ke laiq nahi hū Pai bīr ipne prukhīo ku kīhi ichchhe se achchhia jama jaldi bahir lao tu ise pahīo aui us ke hath mē ag itbi tu pao mē juti do aur pale hue bachhre ku la har zabh laio ki ham khawē tu khushi manawē is live ki yeh mera beta mar gaya tha aui phu jiya hui gum hui tha aui mila hai Aui woh khushī larna shunū kie

Aur us ka bara beta khet mē tha Aui jab a kai ghūl ke nazdik pahuncha rag aui nach ki awaz suni Aui chholro mē se ek ku pas bula kai veh kya hui^o puchha Woh use kāha ki tera bhū aya hai aui teia bap use ehhī salamat pane se pala hua bachhra zabh liya hai Tab woh khafī hui aui īndai jane na chhā Tab us ka bap bahr a kui use manaya Pai woh jawab mē ipne bīr ku kīha dekh itne barso se teri khudmīt kārtā hū aui kībhi teia hukm udul na liya aui tu kābhi mujhe ipne dosto ke sath khushī n anane ke hye ek bahri ke bachche lu nī diya Pai jīb tera yeh beti jo teri zindagani ku lasbiyō ke sath kha gaya so ava to us ke hye pale hue bachhre ku zabh liya Aui woh us ku laha ki ai laike tu hameshī mein pas hai aur sab kuchh mera hai so tera hai Pai teia yeh bhai mū gīya tha ab jiya hai aur gum hui tha mila hai so khushī o khurām hona lazim tha

As another specimen of Midirs Dakhini I give the fable of the crane and the hawk taken from Shakespeare's grammar. The language is that illustrated by the foregoing grammatical sketch.

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

HINDOSTANI (DAKHINI OR MADRAS)

(From Shakespear's Grammar 1843)

بول کئے ہنس کہ انک دھوی کسی ندی کے کٹے اے دھندے
 من سڑک سما ہور ہر دن انک بعلے کو نکلا کہ وہ ڈھو کے
 کدارے بو بٹھنا ہور حنکڑ من کے کٹرے ہن کر کمانا ہور اسیو
 صبر کر کو ہب رہنا ہور وہاں سون اے کمولے کو اڑکر ہلے حانا
 انک دن انک بادھ ایک نکلنا ہور انک کئے بدر کو سکار عمار کر
 سوڑا کمانا ہور بامی کا حصہ دیکر حل نکلنا ۷ بعلہ بہہ دیکھ لئکر
 اے من اے حدا کر لنا کہ بہہ بھسی اینا ہمٹا اچھہ کر اسے
 بڑے بڑے حابوراں سوار مارنا ہے من اینا موٹا اچھہ کر اسما بھس
 حارہ کمانا ہوں ۸ سو بہہ صدری کم بھی ہور ہلکی بائدری کا کام
 ہے ۹ من بیسی کی اسما بڑیا بیس ہگانا ہوں اب سون من
 اسے کٹرے بیس کماونکا ہور انک دفعے کا ایمان بو بکمٹا عارونکا

* نظم *

حو کہ دھوں گص لے اوپر حاویگے
 ابر من پھر کاہنکو وہ آویگے
 ریدہ دلان ہنس سو گگ بہ حڑھیں
 مل سوں اپن دل لے او سہاں سوں آڑھیں
 بہ سمحہ لیکو اے کٹھے کھانا حمڑ دتا ہور ستر کٹور لے ٹکار
 پو حدی لگنا ۔ دھوی ناشہ کا بھی نماشا دیکھنا بہا ہور بعلہ کٹھے
 کھانا حمڑ دیکر کٹور لے کدھن حماسنا ہے سو بہی دیکھہ لیکو
 دیگ ہو گنا ہور نماشا دیمکھے لگنا ۔ ناک کٹور وہاں آنکلنا ہور
 بعلہ آڑھکر اس کٹور پو حماسنا ۔ کٹور ناسی لے کدھن ڈھک کر
 ہور اسے حوبی دیکر اسکے آئر سوں پٹا بڑا ۔ بعلہ اسیو سُٹ کر
 پاسی لے کٹھے بو گریا ہور اسکے پڑاں حنکڑ من لوب پوب ہو گئے ۔
 دھوی آکر اسے نکڑ لدا ہور گھر کدھن حل دتا ۔ بات من اسکا
 انک درست ملکو توحیدا کہ کدا ہے ۔ دھوی بولیا بہ بعلہ ہے ۔
 ناشہ کا کام درے کئے لگوں آندھ سڑھ بڑا ۔

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

HINDOSTANI (DAKHINI OF MADRAS)

(From Shakespeare's Grammar, 1843)

TRANSLITERATION AND TRANSLATION

Bol ga hñi li ck dhobi li si mddhi ku kash
 They have said that, a washerman a certain river of on bank
 ipne dhande mñ sirak tha hrur har din ek baghole ku
 his own profession in engaged was and every day a crane
 dekhita ki, woh dhrvuk le kinare po batlita, hau chikar mñ le
 he used to see that, it stream of bank on used to sit, and mud in of
 kire chun kar khata, haur us po ch sabr lar ko
 worms picked up having used to eat, and that on even patience made having
 chup ralhi haur wañ sū apne ghûsk le urh kñi
 silent used to remain and there from his own nest to flown having
 chale jati Th din ek bagha anchit a nikalya haur ek
 used to go away One day a hawk suddenly came forth, and a
 krite titar lu shil ri mu lar thora khaya hau baqî ha
 plump partridge (as-)prey still having a little ate and the rest of
 chhor do kar chal nikalya Baghole ych dekh le lñi apne mñ ape
 left having went forth The crane this noticed having himself in himself
 chinta kar hya ki 'yeh panchhi itna chhota achh lai
 thinking made for himself that, 'this bird so small been having
 aise bare bare jñwñ shikar marta hu Mai itni mol
 such big big creatures (as-)prey Tilling is I so stout
 achh kñi tisa nñjis chana hñati hñ So yeh meni I am bñkhti hrur
 been having such filthy food eating am So this my bad-fortune and
 halki prati ha kum hai Mai bñi li tisa bñi pana nañ
 mean origin of effect is I also what such greatness not
 jagata hñ? Ab sū mai aise lire nañ kbrûga hau ek
 arousing am? Now from I such worms not will eat, and one
 dñe ka aeman po pakhola marûga
 time of heaven on wrong I will-sitje

FREE TRANSLATION OF THE FOREGOING¹

They have related that a washerman was engaged in his business on the bank of some river, and every day observed a crane which was seated on the side of the stream, and which picking up the worms from within the mud used to eat them, patiently remaining silent. Then flying thence it used to go to his own nest. One day a hawk came forth suddenly, and having struck as his prey a fine partridge, ate a little, and leaving the rest went away. On seeing this the crane took to thinking within himself, that 'this bird, being so small, hunts and kills such very large creatures, I, being so large, am in the habit of eating such filthy food. This is the effect of my want of fortune and meanness of origin. What! cannot I, too, rouse such greatness! From this time I will not eat such worms, and will for once strike my wing up to heaven.'

VERSE

"When the columns of smoke ascend above the clouds,
 "Why should they return with the showers?
 "They who are lively of heart will mount up to the firmament,
 "By the impulse of their heart alone they will fly hence above"."

Having taken this fancy into his head he left off eating worms, and began to lie in wait for a partridge or pigeon. The washerman had witnessed the exhibition of the hawk, and that the crane, having abandoned eating worms, was looking eagerly towards a pigeon, at beholding which he was struck with surprise, and began to direct his attention to the spectacle. All at once the pigeon came there, and the crane taking wing was intent upon it. The pigeon directing her flight towards the water, and eluding the other, fled away from before him, but the crane, having made a swoop at her, fell slap on the shore of the water, and his wings became entangled in the mud. The washerman then came and seized him, and proceeded towards home. On the way a friend meeting him asked, 'what is this?' The washerman replied, 'this is a crane that was himself caught whilst attempting to do the deed of a hawk.'

¹ Shakespeare with a few verbal alterations

DAKHINI OF BERAR.

The Dakhini of Berar in no way differs from that spoken in Madras, and specimens of it are not necessary. The same remark applies to the Dakhini spoken in those districts of the Central Provinces which lie south of the Satpura, and adjoin Berar and Hyderabad. Although, of course, no definite line can be drawn, we may take the Satpura range, and the connected hills, as the boundary between standard Hindostani and the Dakhini variety.

VERNACULAR HINDOSTANI.

The following account of the peculiarities of the Vernacular Hindostani of the Upper Doab and Western Rohilkhand is based on the specimens annexed. It will be noticed that many of them have been found to exist in the Hindostani of Gujarat and in Dakhini.

PRONUNCIATION.—Vowels.—There is a strong tendency to prefer the letter *e* to *a*, and *o* to *au*, thus, we have *peh*, not *pah*, feet, *he*, not *ha*; *he* is, *hē*, not *haī*; they are, *oi*, not *au*, and, *londa*, not *launda*, a son, *dor*, not *daur*, run. *O*, and is sometimes weakened to *aw*, and is then sometimes aspirated and becomes *ha*. In Saharanpur and Dehia Dun it becomes *ho*. Similarly, *bath*, sit, becomes *batt*, which, in the second Meerut specimen, becomes *batt*. In other respects vowels are frequently interchanged. Thus we have both *Jaha* and *Jeha*, said, and *Luhana*, to be called. The letter *i* in an unaccented syllable has become *a* in *salai*, a hunter, *mathai*, sweet meats. In *Lattha* for *khatta*, in one place, an initial unaccented *i* has been elided. In *ak*, for *Ik*, that, *i* has become *a*, and the vowel has been transposed. In *yad'mi*, a man, the vowel *y* has been prefixed.

Consonants.—The influence of Punjabi is evidenced by the strong preference shown for cerebral letters. The dental *ṇ na*, when medial or final often becomes the cerebral *ṇ na* and the dental *ṭ la*, when medial or final, often becomes the cerebral *ṭ̄ la*. The latter letter is unknown to standard Hindi, and to the more eastern dialects, but is common in Rajasthani, Punjabi, and Gujarati. In the manuscripts received from the Upper Doab it is indicated by putting a dot under *ṭ*, thus *ṭ̄*, but in printing the specimens I have followed the usual custom of writing *ṭ̄*. Examples of the employment of cerebral *ṇ na* are *manas* a man, for *manus*, *apṇna*, own, for *apna*, *jhōwan*, to lose, for *jhōna*, *sūnṇa* to hear, for *sūnna*. In *likai*, for *nīlal*, come out, initial *n* has become a dental *l*, and *l* has become a cerebral *ṭ̄*. Examples of *l* are *jangal*, a forest, *loli*, the breast, *balad*, a bullock, *bal* hui. If the spelling of the specimens is to be trusted, the change of *l* to *ṭ̄* is not nearly so regular as that of *n* to *ṇ*. We often find dental *l* where we should expect the cerebral letter. Thus we have *mulēgi*, not *milēgi*, she (*she* it) will be got, *chala*, not *chala*, he went. Perhaps, however, this is due to carelessness in writing.

In standard Hindi and to the east, a medial *ḍ da* or *ṭ̄ dha* is regularly pronounced *ra* or *ha*. Thus, *ṛṣi bāra*, not *ṛṣi bada*, great. In the Upper Doab, the *da* sound is often preserved. Thus, *qadī* or *gaddī* (see below), not *garī*, a cart, *bada*, not *bāra*, great, *chadhīna*, not *charhīna* to mount. I have, however, noted a few instances of *ṛ* such as *ghora*, a horse, *čirīya*, a bird, but these may be slips of the pen on the part of the writer. The preference is certainly for the *da* (or *dha*) sound.

One of the most marked tendencies of this dialect is to double a consonant after an accented long vowel. In this case the preceding long vowel is usually shortened, *t c* becomes *t u* becomes *u*, *e* becomes *e*, and *o* becomes *o*. The only apparent exception is *a*, which in writing remains long. It is, however, in such cases pronounced short, not like the *u* in 'nut', but like *a* in the German word 'mann'. Thus the sound of the word *bappū*, a father, might be represented in English (not Hunterian) spelling by

bappoo So strong is this tendency to double consonants that even the *t* of the termination of the present participle is doubled after a long vowel Examples of this doubling are *bappu*, a father, *bassanh* a vessel, *gaddi* a cart, *patta*, obtaining (present participle of *pana*) *jatta* going, *bhullha* hungry, *betta*, a son, *lheti mī*, in the fields, *delliha* soon, *bhejja*, sent, *sott*, bread, *chhotta* small, *loggo pe* on people, *hotta* becoming

DECLENSION — Nouns — There is an oblique form singular of neuter nouns which ends in *o* or *u*. Thus *ghar o mī*, into the house, *ghari pa*, *ala* he stayed at home, *gla o*, to the house. The oblique plural sometimes ends in *u*, as in *mai di u* of men *betyū la* of daughters *chollha yad myū la*, of good men. In one case *chholi i ne* husks (Murshifunigar) we have an oblique plural in *a* (as in *Dil hini*). The nominative plural of feminine nouns in *e* ends in *i* as in *betti* daughters.

The sign of the case of the agent is *ne* or *ni*. For the accusative dative we have *le*, *lu* or *lo nu* (a Panjabī form) and *ne*. Examples are *bap lu* (a son has been born) to (my) father, *Bubul bippa ni* to Bubul bippa ni, to a father *chholi an sur lha hī* the swine are eating husks, *bandar ne us ne dell liya* the monkey ate it, *matha ne chho de* (that) he should give up the sweetmeats. For the locative we have *pe* and *pa* on, and for the ablative *sell*. In *betti ne chala giya*, the son went away (Murshifunigar) we have the agent case used with a neuter verb.

Pronouns — The pronouns of the first and second persons are somewhat irregular. Their principal forms are as follows —

	I	Thou
Sing Nom	<i>mē</i>	<i>tī</i>
Agent	<i>mē</i>	<i>tī</i>
Oblique	<i>majh mujh</i>	<i>tajh, tijh</i>
Acc Dat	<i>majhe, mujhe</i>	<i>tajhe tujhe</i>
Genitive	<i>mē a</i>	<i>tē a</i>
Plur Nom	<i>ham</i>	<i>tam</i>
Agent	<i>ham ne</i>	<i>tam ne</i>
Oblique	<i>ham</i>	<i>tam</i>
Acc Dat	<i>hamē</i>	<i>tamē</i>
Genitive	<i>hamara, mhaba</i>	<i>tumhaba, thara</i>

Note that in the singular these pronouns do not take *ne* in the case of the agent. Thus *mē* (not *mē ne*) *bhej diya tha* I sent, *tī ya chij lis le tī la?* from whose (house) did you take (*tē* buy) this thing?

The demonstrative pronouns have a feminine form in the nominative. They are as follows —

	Nom Mas	Nom Fem
Thus,	<i>yū, yāh</i>	<i>ya</i>
That he she, it,	<i>o o oh</i>	<i>taa</i>

In other respects they are as in standard Hindi, except that the Nominative Plural of *o* is *we*.

Other pronominal forms are *apna* own, *jo jon*, who, *lon* or *le*, who², *le*, what² (both substantive and adjective), *lai*, how many?, *lo unyone* (obl *lis*), *jon sa*, *jo kuchh* whatever, *asa* such, *ib*, now, *ibhi*, *ib ja*, even now, *jb* is both 'when' and

'then' as elsewhere in Western Hindi dialects, *jib-jād*, thereon, *whā si*, there, *jād*, where

CONJUGATION — Verb substantive — The present is—

	Sing	Plu
1	<i>ha</i>	<i>he</i>
2	<i>he</i>	<i>ho</i>
3	<i>he</i>	<i>he</i>

The past is *tha*, etc., as in the literary form of the dialect

Active Verb — The tense which in standard Hindi is mainly used as a present subjunctive, here often retains its original meaning of a present indicative. Thus, *mē ma* *hē*, I strike or may strike

The Present Definite is formed by conjugating this simple present (not the present participle) with the present tense of the verb substantive. Thus,—

	Sing	Plu
1	<i>marū hē</i> , I am striking	<i>mar ē hē</i>
2	<i>maro he</i>	<i>mar o ho</i>
3	<i>mare-he</i>	<i>mar ē he</i>

Sometimes the present participle is used as in the literary dialect. Thus, *hotta he*, he is becoming, *jattē hē*, they are going

The Imperfect is sometimes formed on the same principle as those on which the present definite is formed, substituting the past for the present tense of the verb substantive. Thus, *mē marū tha* or *mē marū ta* I was striking. More usually, this tense is formed as in Rajasthani and sometimes in Brij Bihari by conjugating an oblique verbal noun in *e*, with the past tense of the verb substantive. This form also occurs in the Magahi dialect of Bihar. Thus, *mare tha*, I thou, or he was striking, literally was on striking, *mare the* we, you, they were striking. Compare the Old English 'was a striking'.

Verbs whose roots end in a long vowel are contracted in the present and future. Thus, *khā hē*, for *I haē hē*, they eat, *jaṅga*, for *jaṅga* I shall go, *I haga*, for *I haega*, he will eat, *khāge*, we shall eat

The Infinitive ends in *na* (oblique *ne*) or *n* (oblique the same). Thus, *khana*, to eat, dative *I hanē lo*, for eating, *I howan*, to lose (note the inserted *w* after *o*), *paan*, to fall, *bharan lo* for filling

The verb *lā-nā* makes its past participle *karā* or *kriya*. Thus, *lāra he*, or *kriya he*, (I) have done (sm). *Jana*, to go has both *gaya* and the Panjabī *grya*. *Dhanana*, to place, has its past tense irregularly *dharaya*.

In one place the word for 'it is proper' is given as *chahayye*. In *mathar ladli n chal*, he wished to take out the sweetmeats [literally, the sweetmeat to be taken out (a gerundial adjective) was desired], we have an instructive illustration of the use of a desiderative verb.

In the second specimen from Meerut, we have an irregular conjunctive participle in *ā* which is borrowed from Rajasthani. It is *batti* (for *bathī*) having sat

We have an example of a potential passive in *kushana*, to be able to be called

The usual negative is *nāhi*, not. *Ni* and *n* are also used. *Ni* appears to be used with the first person as in *mē ni chalo*, I did not go, and *n* with the third person as in *use ko ne deta*, no one used to give to him

The first specimens of Vernacular Hindostani come from the District of Meerut.

[No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDOSTANI.

DISTRICT, MEERUT.

SPECIMEN I.

(G. R. Dampier, Esq., I.C.S., 1899.)

एक आदमी-के दो लोन्डे थे। उन-में-ते क्षेट्र-ने अपगे वाप-सेत्ती कहा औ वाप तेरे मरे पिछे जो कुछ धन धरती मर्भे मिलेगी वा इसी दे-दे। वाप-ने दोनों लोन्डों-को अपगी माया बाँट-दी। थोरे दिन पौछे क्षेट्रा भाई अपगा सारा माल ले-के परदेस-में चला-गया और वहाँ बदमासी-में अपगा नावा खोवण लगा। जिव सारा धन सपड़-गया तो उस देस-में वहोत ठाड़ा काठ पड़गा लगा। तो ओ गरीब हो-गया। फिर उन-ने उस देस-के एक माणस-सेत्ती जा-कर नोकरी भाँगी। तो उस माणस-ने उसे जंगल-में अपगे सूर चुगावण-की खात्तर भेजा। फिर उसे इतनी भूक लगी की जो घास पात सूर खाँधे उन-ही-ते अपगा पेट भरण-को तयार था। और किसी माणस-ने उसे खाणे-की नहीं दिया। जिव उसे कुछ सौढ़ी आई तो उस-ने अपगे मन-में कहा मेरे वाप-के धोरे वहोत नोकर हैं और वहाँ कुछ घाटा नहीं है और मैं इस देस-में भुकत्ता मर्हूँ-हूँ। मैं अब उठ-के अपगे वाप-के धोरे जाऊँ और उसे कहँगा की ओ वाप मैं खुदा-के ओर तेरे रुवरु पाप करा-है। अब मैं असा नहीं रहा की तेरा बेटा कुहाया जाऊँ। मर्भे अपगा नोकर कर-लो। ओ उठ-के अपगे वाप-के धोरे गया। जिव ओ अपगे वाप-के घर-ते दूर रहा-था तब उस-के वाप-ने उसे देखा और दया भी आ-गई। दोड़-के उस-की कोँड़ी भर-ली और पुचारा ओर उस-का चुम्मा लिया। तो लोन्डे-ने कहा ओ वाप मैं खुदा-के रुवरु ओर तेरे रुवरु पाप किया-है। मैं अब असा नहीं रहा जो तेरा बेटा कुहाया जाऊँ। फिर वाप-ने अपगे नोकरों-से कहा की सारों-में अच्छे लत्ते इस लड़के-की पहाड़ी ओर उस-की अँगली-में गुन्डी और पेर-में जुत्ता पहाड़ी ओर एक ठाड़ा बहड़ा ला-के काटो। हम खाँगी

और खुसी मनावे । यू मेरा लोङ्डा मर-गया-था और अब जी-गया । और खोया-गया-था और अब मिल-गया हे । और आपस मे खुसी करणा लगे ॥

और बडा भाई जगक में था । जब जगक-ते घर-के धोरे आया तो उन-ने नाचण गावण-की वाज सुगी । फिर उन-ने एक नोकर को बुला कर पूँछा की या के बात हे । नोकर-ने उसे कहा की तेरा भाई घरा आया-हे और तेरा भाई जीता हुआ चला-आया । उसकी खुसी मे तेरे बाप-ने बहडा काटा-हे । इतनी बात सुण के बडा भाई शोह-मे आ के घरों-मे नही गया । फिर उस-के बाप-ने बहार आ-के उसे कहा तू भीतर चल । फिर उन ने बाप-को जुबाब दिया की मे घरों दिनों-मे तेरी ठहल करूँ और कदी तेरे हुक्म बिना कोई काम नही करा । तो फिर भी इब-लो मर्मे एक बकरी-का बच्चा भी नही दिया जिसे मे काट-के अपगो यारों-का नोक्ता ढूँ । पर जिव यू तेरा लोङ्डा आया जिन-ने तेरा धन कंचन्यों-मे खो दिया तो इस-की खातर ठाडा बहडा मार-दिया । फिर बाप-ने बडे भाई-ते कहा की अर लोङ्डे तू धुर-ते मेरे धोरे रहा-हे और जो मेरा हे सो-ही तेरा हे । फिर न्यों चहाइये की हम मिल-के जाही करें । तेरा भाई मरा-हुआ जी-गया । और खोया-गया-था और अब मिला-हे ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, MIRUT

SPECIMEN I.

(G R Dampier Tsg ICS, 1899)

TRANSLITERATION AND TRANSLATION.

Ek idmī-ho do londū the Un-mū tē chhotā n̄i ip̄n̄
 One man of two sons were Them in from the younger by his own
 bap setti l̄ha O bap tere m̄tare pichchih̄ jō kuchh dhan
 father to it was said O father, thy death after whatev̄er property
 dhartā m̄phe mil̄gi w̄i ibhi de de' Bap n̄i don̄
 land to me will be given, that now give' The father-by the two
 londū ko ip̄n̄ may i b̄it di lhore dn̄ pichhe
 sons to his own property was divided (and) given A few days after
 chhotā bhūn̄ ip̄n̄ eit̄ m̄l h̄ke pur du m̄
 the younger brother his own all property taken having foreign land into
 chala gaya or w̄ib̄ b̄d m̄rī m̄ ip̄n̄ n̄w̄i khown̄ l̄gi Jib
 went away and the evil conduct in his own goods to lose began When
 sira dhan̄ sapr̄ ḡva to us de-m̄c̄ b̄hhot thad̄ h̄l puran̄
 all property was spent, then that country in very mighty famine to fall
 l̄gi, to o ḡrib̄ ho ḡvi Phir un n̄ us des h̄e ek
 began' then he poor became Then him by that country of one
 m̄mas setti j̄i h̄tar nok̄ti m̄gi To us m̄mre n̄e us̄
 man to gone having service was played for Then that man by as for him
 jangal m̄ ip̄n̄ sur chug iwan̄ ki khatt̄r b̄hūn̄ Phir us̄
 forest in his own siome feeding of for it was sent Then to him
 it̄n̄ bhukh l̄gi ki jo ḡhis pit̄ sur kh̄i the
 so much hunger by was attached that what grass leaves the siome eating were
 un h̄te ip̄na pet bhūn̄ ko t̄yār thi, or his m̄mre n̄e use
 them with his own belly filling for ready he was, and any man by to him
 khane ko nahī̄ diya Jib use kuchh oddhu n̄ to us n̄e
 eating for not was given When to him some sense came, then him by
 ap̄ne man m̄ Laha 'merc bap he dhori b̄hhot nokar h̄e, or
 his own and in it was said 'my father of near many servants are, and

wahā kuchh ghata nahī he or mē is des mē bhukkha
 tle e anything wanting not is and I this country in hungry
 marū hū Mē ab uth he ap ne bap ke dhore jaū or
 dying am I now arisen /aving my own father of near (will) go and
 use kahūga hī O bap mē Khudā ke or teie rub ru pap
 to /im I will say that O father by me God of and of thee before sin
 kara he Ab mē asa nahi raha hī tera beta kuhaya jaū
 been done is Now I soul not remained that tly son called I may be
 Majhē ap'na nokar lar lo O uth he ap'ne bap ke
 Me tly own servant appoint He arise /aving his own father of
 dhore gaya Jib o ap ne bap ke ghar tē dur rāha tha
 seen went When he his own father of house from far off remained was
 tab us he bap nē use dekha or daya bhi a gai Doi ke
 tlen lis father by as for him it was seen and pitj also came Run having
 us hī koh bhar li or puch'hara or us ka chumbha
 him of embrace was filled and talen and he was kissed and l'm of kiss
 hya To londe nē h-ha O bap mē Khuda ke rub'u
 was taken When tle son by it was said O father by me God of before
 or tere rub'ru pap kiya he Mē ab asa nahi raha jo
 and thee of before sin been done is I now such not remained that
 tera beta kuhaya jaū Phir bap nē ap'ne nokrō se haka
 tly son called I may be Again tle father by his own servants to it was said
 hī sārō mē achchhe latte is lar he ho parhao or us hī āg hī mē
 tlat all in good clothes tis son to clothe and his singer on
 gunthi or per mē jutta parhao or ek thada bah'da la ke
 a ring and feet on sloes clothe and one fine calf brought having
 hī-to Ham khāge or khusi manawē Yu mera
 slat gheti We shall eat and merriment shall celebrate This my
 londa mar gaya tha or ab ji gaya or khoya gaya tha or ab
 son dead gone was and now alive went and lost gone was and now
 mil gaya he Or apas mē khusi karān lage
 found gone is And themselves among merriment to male (they) began
 On bada bhai jangal mē tha Jab jangal tē ghar ke
 And the elder brother forest in was When forest from house of
 dhone aya to un nē nachan gawan hī waj suni Phir
 near he came when him by dancing singing of sound was heard When
 un nē ek nokar ko bula kar pūchchha hī ya ke bat
 him by one servant to called having it was asked that this what matter
 he? Nokar nē use haka hī tera bhai gharō
 is? The servant by to him it was said that thy brother to the house
 2 x 2

aya he or teri bhai pitā hua chal i rū, us ki khusi me tue
 come is, and thy brother alive been arrived, this of happiness in thy
 bip nē bahādā kāta he' It'mi bit sun ke bad
 fall er-by calf slaughtered is' So much talk heard having the elder
 bhai chhoh mē a ke ,hāo mē nahī ḡya Phir us ke bap nē
 brother wrath in come laving louse into not went Then his father by
 bahar a ke usē kha, 'tu, bhitar chil Phu un nē^t
 outside come laving to l'm it was said, 'thou inside go' Then him by
 bap ko pubab diya hī, mē ghane dīmō se tei tihāl
 the father to answer was given that, I many days from thy service
 karū or kadi tei hukm binu koi ham nahī lara, to
 do and ever thy order without any wort not was done yet
 phir bhi ib-lo majhē uk bāl'ī ha bachechā bhi nahī diy,
 again even now up to to me one she goat of young one even not was given
 jne mē khat ke ipne yārō hī notta dū Par jib
 which I slaughtered having my own friends-of feast I may give But when
 yu tara londa aya jin nē teri dhan kañchayō mē klio diy,
 this thy son came, whom by thy fortune harlots among was wasted away,
 to is ki khittai thādā bahādā mai diya' Phu bap nē
 then this one of for the fine calf was killed Again the father by
 bide bhai tei kaha hī, uah londe, tu dhur te mere dhore
 elder brother to it was said that 'O son, thou long from my near
 r̄ha he, o jo meia he so hi teia he Phir nyō
 remained at and what mine is flat very thine is Yet thus
 chhainve hī ham mil ke sadu kātē, teia bhu
 beloved flat we united-laving, espousing shold male, thy brother
 mara hu, ji gayi, or l ho, a ḡya thi, or ab mila he'
 dead was alive went, and lost gone was and now found is'

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDOSTANI.

DISTRICT, MEERUT.

SPECIMEN II.

A FOLK-SONG.

(Sis Ram Brāhmaṇī).

ज्यों धक्के खाता	फिरे भरम-के ठटू ।
जो लिखा करम-का	मिल-जागा घर वटू ॥
ज्यों सिर-पे जटा	वाँध-के वाँध लड़ चुन्द्या ।
रहाँ मेंकड़ों सुन्ड	मुँडा-के मर-गय सुन्द्या ॥
ज्यों दिवा काख-मे	तुम्ही कुत्तक कुन्द्या ।
ज्यों मुँह-के चाक	लपेट बग-गय छुन्द्या ॥
दिल साफ नहीं	तो तुम हो नीखटू ।
जो लिखा करम-का	मिल-जागा घर वटू ॥
ज्यों भरम रमावे	ज्यों ओढ़े चिग-काला ।
ज्यों पहर कंठ-मे	फिरे काठ-की माला ॥
ज्यों फुँक-फुँक-के किया	आग-माँह तन काला ।
प्रभु-से मिलगो-का हे	एक पंथ नीराला ॥
गफलत-का परदा	खोल-दे कागे मटू ।
जो लिखा करम-का	मिल-जागा घर वटू ॥
ज्यों ऊँची आवाज-से	जा-के अलख जगावे ।
ओ सोवे तो फिर	कोण जगागे पावे ॥
तू बजा-के चिमटा	किस-कु धोर सुनावे ।
ओ घट-घट-की सुनता-हे	वेद न्योही गावे ॥
माँगम-की तथ्याँ	माँग उतगो-के मटू ।
जो लिखा करम-का	मिल-जागा घर वटू ॥

जो पावेगा सो	घर बेठे-ही पावेगा ।
बण-बण-के भटके-से	कुछ हाथ नहीं आवेगा ॥
जो सत-की मिहनत	कर-कर-के खावेगा ।
उस-के बेड़े-को	अलख पार लौंघावेगा ॥
कहे सिस-राम भेरे	लगा ध्यान-का चूँठू ।
जो लिखा करम-का	मिल-जागा घर बढँठू ॥

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI.

DISTRICT MEEBUT

SPECIMEN II.

A FOLK SONG

(Sis Ram Brahman)

TRANSLITERATION AND TRANSLATION

Kyō dhakke khata phue bharama ke tattu ?
Why pushes eating wanderest thou deluded-having become O pony?

Jo lhka karama ka mla jaga ghara battū
What written fate of will be got at home sitting

Kyō sua pe jata bādha ke bādha lai chundaya ?
Why head on matted han tied having bindest thou a top knot?

Thā sekūō mundā mūda ke mara gaya mundya
Here hundreds head shaved having died ascetics

Kyō diya kakha mē tumbi kuttaka kundya ?
Why was placed as mpit in gourd mace cup?

Kyō mūha ke chala lapeta bana gaya Dundya ?
Why mouth of fine cloth having wrapped becamest(thou) a Jain?

Dila sapha n̄hi to tuma ho nikhattu
Hear t clean not then you are worthless

Jo lhka karama ka mla jaga ghara battū
What written fate of will be got at home sitting

Kyō bh̄asama ramawe kyō orhe mriga chhala ?
Why asles dost thou put why dost thou wear deer skin?

Kyō pahāñ kantha mē phure katha ki mala ?
Why wea ing neck on dost th ou wander wood of necklace?

Kyō phūka phūka ke kya aga māha tana lala ?
Why bus nt bus nt having was made fire in body black?

Pr̄ibhu se milane ka he eka pantha mirala
God with meeting of is one path separate

Gaphalata ha paia ñi khola de hane mattu !
Negligence of the veil open O one eyed vain one!

Jo lhka karama ka mla jaga ghaia battū
What written fate of will be got at home sitting

है उचि वायर से जले तहि हा राग्वा ?
 वही, high voice with gone laring God dost thou awaken?
 O some to phuri lori जिग्मि पिवे
 He sleeps then again who to awaken is able?
 तु बिले चुमति लिला खोरा सुनावे ?
 Thor sounded laring tongs ulom i voice with thor causing to leave ?
 O घृति घृति हि सुनाहे बदा न्यूहि ग्रीवे
 He heart heart of (voice) leaving i eke his even songs
 मिर्गाहि तुवि मागि उत्तिले मत्तु
 Asking of the manner asl, ba ren uonan of O rain one!
 तु लिलि लुरुलि मिलि जहरि बत्तु
 That written fate of will be got at lone sitting
 ते प्रवेशि तो घुरि बधेहि पावे
 That thou will get that at lone sitting even thou will get
 बिनि बिनि ल भृति ल लुक्कहि लहि नहि रागा
 Forest forest of wandering from anything, Land not will come
 जो सति हि मिहनति ल उक्कहि क्षिवेगि
 Two truth of labors done done laring will eat
 उसे बेलो रुक्कहि पुरि राग्वारा
 Him of the raft God across will take over
 कथे सिसा रमि मिलि लगि गिराहि छत्तु
 Saith Sis Ram mine became Knowledge of the plaything
 जो लिक्कहि लुरुलि क्षिलि जहरि बत्तु
 That written fate of will be got at lone sitting

In the above the word *batti* is altered for the sake of rhyme from *battu*, to *battu* a Rajasthani form of the conjunctive principle

FREE TRANSLATION OF THE FOREGOING

Why, thrust here and there, dost thou O horse wander about in illusion? That which is written in thy fate will come equally certain to thee though thou sit at home

Why dost thou tie up thy matted hair, why dost thou bind the topknot (of a *faghi*)? In this world have hundreds of shriveling ascetics shaved their heads and died Why holdest thou under thine arm the ascetic's gourd and mace and cup? Why wrappest thou (an insect stricken) of fine cloth before thy mouth and becomest thou a Jun? If the heart be not clear then art thou worthless. That which is written in thy fate will come equally certain to thee though thou sit at home

Why dost thou cover thy body with ashes and why dost thou wear the ascetic's deer skin? Why dost thou wander about with a wooden rooster round thy neck? Why dost thou torture thyself and burn thy body black in the fire? There is but one

and one only path for finding the Lord O one eyed Vain One, tear the veil of ignorance from off thy face That which is written in thy fate will come equally certain to thee, though thou sit at home

Why with loud cries dost thou endeavour to awaken the Invisible One? If He sleeps, then who is there who can awaken Him? When thou soundest thy tongs, to whom art thou addressing thy cues? It is the voice of each heart that He heareth, as is sung in the Vedas themselves O thou Vain One, Son of a Barren Woman, ask thou the manner of asking That which is written in thy fate will come equally certain to thee, though thou sit at home

What thou wouldest get, that wilt thou get if thou sit at home Naught will come to thee from wandering through the forests Who eateth the fruit of honest labour, his raft will the Invisible One guide over the ocean of existence Saith Sis-Ram, 'to me hath fallen the (excellent) toy of knowledge That which is written in my fate will come equally certain to me, though I sit at home'

[No. 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDOSTĀNī

DISTRICT, MEERUT.

SPECIMEN III.

A FOLK-TALE

(G. R. Dampier, Esq., I.C.S., 1899.)

एक दिन अकवर बादसा-ने वीरवल-ते पुच्छा ओ वीरवल तु हमें बकह-का दूध ला-दे और नहीं तेरी खाल कढवाई लागी । वीरवल-कूँ वहोत रंज हुआ ओर हुनर आण-को अपने घर्हे पड़-रहा । वीरवल-कौ लोङ्डी-ने अपणे मन-में कहा की आज तो मेरा वाप वहोत सोच-में पड़ा-हे । आज के जाणे दूस-का के ढब हुआ । जिव उन-ने अपणे वाप-कूँ पुच्छा अरे वाप आज तेरा के ढब हे । वीरवल-ने कहा कौ वेटी कुछ ना हे । फेर लोङ्डी-ने पुच्छा की पिता अपणे मन-का भेद वताणा चाहये । जिव उन-ने कहा की बादसा-ने कहा कौ के-तो बकह-का दूध ला-दे नहीं तम्हें कोलहँ-में पिकवाऊँगा । भेरे-ते कुछ नहीं कहा गया ओर हाम्ही भर-के आया-हूँ ओर कुछ राह नहीं पात्ता । लोङ्डी-ने कहा कौ पिता-जी या तो कुछ-भी बात नाँ हे । तुम वेफिकर रहो । वीरवल उठ खड़ा हुआ ॥

खेर जिव तड़का हुआ तो उस लोङ्डी-ने के काम करा की अपणा सब सिंगार करा ओर वहोत अच्छी पुसाक पहर-के ओर कुछ कपड़े हाथ-में ले-के बादसा-के किले-के आगे-कूँ लिकड़ जमना-पर गई । बादसा किले-पे चट-की जमना-कौ सेल कर-रहे-ये । अकवर-ने देखा कौ वीरवल-कौ लोङ्डी लत्ते धी-रही-हे । बादसा-ने लोङ्डी-ते पुच्छा की ए लोङ्डी आज क्यों तड़की-ही-तड़क खत्ते धोवण आई-हे । जिव उस लोङ्डी-ने कहा की बादसा आज भेरे वाप-के तड़का हुआ-हे । बादसा-ने छोहँ-में आ-के कहा की अही लोङ्डी भला कही भरदूँ-की भी लोङ्डे होते सुगे हैं । लोङ्डी-ने कहा की बादसा भला कहीं

बक्ट-के भी दूध होता सुणा-हे । जिब वादसा-कूँ कुछ बोल नहीं आया और
लोन्डी-कूँ कह-दिया की तड़के-ही-तड़क बौरबल-कूँ कचहड़ी-में मेज-दे ॥ १

बौरबल तड़के-ही कचहड़ी-में गया । वादसा-ने पुच्छा की बौरबल लाया
बक्ट-का दूध । बौरबल-ने कहा की वादसा सलामत से तो कल तड़के-ही
लोन्डी-की हाथ मेज दिया-था । वादसा-वूँ कुछ बोल न आया ॥

[No 3]

INDO ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MEERUT

SPECIMEN III

A FOLK TALE

(G R Dampier, Esq., ICS, 1899)

TRANSLITERATION AND TRANSLATION

lh din Al'bar Bad'sa n̄c Bu'bal t̄e puchchha O Bir'bal
 One day Albar the Emperor by Birbal to it was as led O Birbal
 tu hamē balad ka dudh la de or nahī teri khil kadh-wai jagi
 thou to me bullock of milk bring and not tly sltn slayed shall go
 Bir'bal kū bahot rāj hua or huntir 'n ke ip'ne
 Birbal to great anxiety became and tlecfom come having his own
 gharū pa raha Bir'bal l i londi n̄e ap'nu min mē laha
 in house lay down Birbal of daughte by her own mind in it was said
 hi aj to meri bap bahot soch mē para he Aj he
 tlat today indeed my father great anxiety in fallen is Today who
 jane is ha ke dhab hua' Jib un n̄e ip'ne bap kū
 knows this man of what manner became' Then her by her own fatler to
 puchchha are btp aj teri ke dhab he? Birbal n̄e
 it was inquired O fatler today thy what manner is? Birbal by
 kaha hi beti kuchh na he Pher londi n̄e
 it was said tlat daughter anytlng not is' Again the daughter by
 puchchha hi pita ap'ne man ka bhed bftana chah'yē'
 it was asked that fatler tly own mind of secret to slow is necessarj
 Jib un n̄e kahā hi Bud'sa n̄e kahā hi ke to
 Then hum by it was said that the Emperor by it was said tlat either
 balad ka dudh la de nahī tajhē Kolhu mē pil'waūga
 bullock of milk bring (or) not thee the mill in I shall cause to be pcessed
 Mere tē kuchh nahī kaha gayi or hummu bhar ke aya hū or
 Me by anything not said went and agreed having come I am and
 kuchh rah nahī patta Londi n̄e kaha ki 'pita ji
 any way not I (am) getting The daughter by it was said that fatler

ya to kuchh bhi bat nā he Tum be phikar iaho'
 this indeed any even thing not is Thou without anxiety remain'
 Bir'bal uth khala hua
Birbal having arisen standing up became

Kher jib tar'ka hui to us londi nē ke kam kars, ki
 Well when dawn became then that girl by what deed was done that
 apnī sab singar kari or bahot achchhi pusak pahar ke
 her own all adornment was made and very good dress put on having,
 or kuchh kap're hath mē le ke Bud'sa he kile ke agi kū
 and some clothes hand into taken having the Emperor of fort of before to
 lik'r Jam'n'a par gai B d'sa hile par chadh le
 coming out the Jamna to went The Emperor the fort on mounted having
 Jam'n'a ki sel lar rahe the Ak'bār nē dekha li Bir'bal ki
 the Jamna of survey mal ing was Albar bj it was seen that Bir'bal of
 londi latte dho rahn he Bad sā nē londi tē puchchha
 the daughter clothes wasl ing is The Emperor by the girl from it was asked
 ki e londi aj kvo tau'ke hi tarak latte dhowan
 that O girl today why ver, early in the morning clothes to wast
 ai he? Jib us londi nē kaha ki Bad sa aj
 come at thou? Then that daughter by it was said that Emperor today
 mere bap ke lurla hua he Bad sa nē chhoh mē li
 my father to son has been The Emperor by wrath in come laving
 kaha ki ari londi bhala kahī mar'dū ke bhi londe hote
 it was said that O girl well ever men to also sons being born
 sunehē Londi nē kaha li Bad'sa bhala kahī bulud ke
 heard are The girl by it was said that Emperor well ever bullool of
 bhi dudh hota suna he? Jib Bad sa kū kuchh bol nahī aya Oi
 also milk being heard is? Then the Emperor to any tall not came And
 londi kū lah diy় ki tau'ke hi tarak Bir'bal kū kachahī nē
 the girl to it was ordered that early in the morning Bir'bal count into
 bhej de' send

Bir'bal tar'ke hi kachahī mē gaya Bad'sa nē
 Bir'bal early in the morning the count in went The Emperor by
 puchchha ki Bir'bal laya balad la dudh? Bir'bal nē
 it was asked that Bir'bal bulgul test(thou) bullool of milk? Bir'bal b.
 laha li Bad'sa salamat mē to kū
 it was said that Emperor peace(be unto thee) by me indeed yesterday
 tar'ke hi londi kū hath bhej diy় thi Bad'sa lū
 in the morning the daughter of hand(ly) (it) sent was' The Emperor to
 kuchh bol nī aya
 any talk not came

FREE TRANSLATION OF THE FOREGOING

One day the Emperor Akbar told Bubul to bring him some bullock's milk, 'otherwise, said he, 'I shall have you flayed alive' Filled with anxiety as to how he was to comply with this order Bubul went home and lay down on his bed His daughter wondered at his condition and asked him what was the matter 'Nothing' said he She persisted in enquiring the secret cause of his evident trouble and at length he said to her 'the Emperor has ordered me to bring him some bullock's milk, "or else," says he, 'I'll have you squeezed in an oil press I had no reply to make, and I have come home after having accepted the task' Said she 'Father, this is a matter of very slight importance Don't worry about it' So Bubul got up and went about his daily business

Well, early next morning, what did this girl do but dress herself up in all her ornaments and fine apparel, and carry a lot of soiled clothes down to the bank of the Jamna, where it flowed below the Emperor's fort The Emperor was taking a walk on the battlements and saw Bubul's daughter washing clothes in the river 'My girl' said he 'why have you come out to wash clothes so early in the morning?' 'Your Majesty' she replied, 'because my father was brought to bed of a son this morning' This made the Emperor angry, and he cried 'you impudent girl, well, upon my word, who ever heard of men having babies?' She answered 'well, upon my word your Majesty, who ever heard of bullocks giving milk?' The Emperor had no reply to make to this retort, so he simply told her to tell her father to come to court the first thing the next morning

Early next morning Bubul appeared in court and the Emperor asked him if he had brought the bullock's milk He replied 'your Majesty, peace be upon you, I sent it yesterday by my daughter's hand' The Emperor had no reply to make to this

¹ The procedure of this operation is to put the sufferer into an oil press and squeeze him out of his skin Hence Bubul's reference to it later on Bubul as court jester should have made some witty retort and thus got out of the difficulty. His ready tongue failed him on this occasion.

The language of the District of Muzaffarnagar is practically the same as that of Meerut. This will be evident from the following specimens, one of which is a portion of the Parable, while the other is a folk-tale.

[No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

VERNACULAR HINDOSTANI.

DISTRICT, MUZAFFARNAGAR.

SPECIMEN I.

एक यादमी-के दो बेटे थे । उन-में-ते छोटे-ने बाप्पू-ते कहा अक बाप्पू जोण-सा हिस्सा माल-में-ते भेरे बाँटे आवे-हे ओह मुझे दे । जिब उस-ने माल उन्हें बाँट दिया छोटे बेटे-ने धोड़े दिन पाच्छे सब कढ़ा कर-के दूर मुलक-में चला गया और व्हाँ-सी अपणा माल लुचपने-में खो-दिया । जिब जाँ ओह सारा खरच-में आ-लिया जिब उस मुलक-में काल पड़-गिया और ओह भुक्का हो-गिया । जिब-जाँ उस मुलक-में एक साझकार-के जा लगा । उस-ने अपणे खेतों-में सूर तुगावण भेजा । उसे यह चाहणा थी अक जोण-सी छोलकाँ-ने सूर खाँ-हें उन-ते अपणा पेट भर-लूँ । वे भौ उसे की ने देता । जिब सोधी-में आ-के कोहा अक भेरे बाप्पू-के कितने नौकरों-काँ रोटी मिलें-हें अर में भुक्का भरूँ । में उठ-के अपणे बाप्पू धेरे जाउँगा अर उस-से कहूँगा हे बाप्पू में असमान की अर तेरे हजूर-की बड़ी खता करौ । इब में इस जोगा नहौं रहा अक तेरा बेटा कुहाँ । मुझे अपणे नौकरों-में-ते एक-की ढाल बना ॥

[No 4]

INDO ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MUZAFFARNAGAR

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Ek yad'mi ke do bette the Un-mē te chhotte ne bappu te
 One man of two sons were Them from the younger by the father to
 laha ah, bappu Jon sa hisa mal mē te mere bāte
 it was said that, father whatever share property from my in share
 awe he oh mujhe de Jib us ne mel unhe bāt duya
 is coming that to me give' When him by property to them dividing was given
 chhotte bette ne thore din pachhe sab katha har ke dur
 the younger son by a few days after all together made living distant
 mulak mē chala gaya or whā si ap'na mal luch'pane mē
 country into it was gone away and there is own property debanchey in
 kho diya Jib jā oh sara kharach mē a hya jib us
 was wasted away When that all expenditure was brought then that
 mulak mē hal par gya or oh bhukka ho gya Jib jā us
 country in famine fell and le hungry became Then that
 mulak mē eh sahukar ke jñ laga Us ne
 country in one rich-man to going got himself engaged Him by
 apne khettō mē sur chugawan bhejja Use yah chah'nā tli
 his own fields in swine to feed he was sent To him this desire was
 ak Jon si chholā ne sur lā hē un te ap'na pet
 that whatever husks swine are eating close with my open belly
 bhur lū We bhu use ho ne deta Jib sodhi mē
 I-may fill Those even to him anyone not used to give Then sense in
 a ke keha ak mere bappu ke hit'ne
 come having it was said(by him) that my father of how-many
 nauk'rō kū roti mile hē ar mē bhukka marū Mē uth ke
 servants to bread is given and I hungry die I arisen having
 ap ne bappu dhore jaūga ar us se kahūga, he bappu mē
 my own father near will go and him to will say O fathei, by-me
 As'man ki ar tere hajur ki bañ khata karib mē is
 Heaven of and fly presence of great sin was done now I this for

jōgā nahī̄ rahā ak tērā bettā kuhāū Mujhē apnēⁿ
worthy not remained that thy son I-may-be-called. Me thy-own
 naukīō-mē-tē ēk-ki dhāl bana " "
servants-in-from one-of like make "

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, MUZAFFARAGAR

SPECIMEN II

A TOLK TALE

एक सकारी छोटे मुँह के वास्तव्य-में थोड़ी मठाई घाल के जगल में बोझा बोझा धरयाया । एक बन्दर-ने उस ने देख लिया । धोरे गया । मठाई देकही । जिमौ वास्तव्य में हाथ दे दिया और मुझी भर के मठाई काढणी चाही । दूब जाँ लिकाडे तो किस टाल लिकाडे । न-तो वर्तन का मुँह चौडा होता है और न ओह मुझी खोलता है । न तो ओह लोभते हटता न तूं उसे अकल रसा बताती अक मठाई-ने छोड़-दे और अपणी जान बचाने । होते होते यह हुआ अक सकारी आ-गया हर बन्दर पकड़-लिया । नेठम याहौ हाल उन लोगों पे हे जो माल के लोभ में पड़ जाते-हैं । अखौर में उन्हें बड़ा सकारी मौत गिरफदार कर को ले जाता है ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT MUZAFFARABAD

SPECIMEN II

A FOLK TALE

TRANSLITERATION AND TRANSLATION.

Ek sahari chhotto mūl ke bassanh mē thou mathai ghal le
 One hunter small mouth of vessel in some sweetmeat put having
 jangal mē bolla bolla dharava Ek bandar ne us nū del h liya Dhone
 forest in silently placed One monkey by that was seen Near
 gaya Mathai dekkhi Jibhi basvnl mē hath de diva or
 he went Sweets he saw Then even vessel in hand was put and
 mutthi bhai ke mathai kadhāni chahi Ib ja lk'e, to
 fist filled having sweets to take out desired Now it may come out then
 lis dhal lk're Nā to bartan lī mūl chura
 what manner it may come out Not either vessel of mouth wide
 hotta hai, or nā oh mutthi I hotta he Nā to oh lobh tū
 becomes, and not he fist opening was Not either he avacee si om
 hattha na tū use tilal iasta batati, ak mithai ne
 would withdraw not or to him wisdom a way would tell that sweets
 chhoi de or apnī jan bichaw Hotti hotta
 he may give up and his own life he may save Becoming becoming
 yah huā ak sakari a gwa har bandar pakar liya
 this became that the huntsman arrived, and the monkey was captured ed
 Netham yahu hal un logū pū he jo mal ke lobh mē
 Exactly this state those people on is, who property of covetousness in
 par jatle hī Al hr mē unhī bana sakari maun girphdar hai le
 falling are Last at them great huntsman death caught made having
 le jitta he tales away

FREE TRANSLATION OF THE FOREGOING.

A hunter once put some sweetmeats into a vessel with a narrow mouth, and quietly laid it down in the forest. A monkey saw it and went up to it. He saw the sweets
 FOR IX PART I

inside and at once put his hand in. He took a fistful and tried to pull his hand out. Come out it must but how was it to come out? Neither would the mouth of the vessel become wider, nor would he open his fist. He wouldn't give up his greediness, nor did his wits tell him to give up the sweets and save his life. In process of time the hunter arrived, and caught the monkey.

This is exactly the fate of those people who fall into the pit of covetousness. In the end the Great Huntsman, Death, catches them and takes them away.

It is unnecessary to give any example of the Vernacular Hindostani of Saharanpur. It is the same as that exhibited in the preceding specimens. The only peculiarities which I have noted are the use of the word *ha:* for 'and,' and the less frequent occurrence of doubled consonants.

Similar remarks apply to the dialect of the Dun proper in Dehra Dun District. In Jaunsar Bawar the language is an altogether different one,—Jaunsari a dialect of Western Pahari. The number of speakers of Vernacular Hindostani in these two districts is—

Saharanpur	970 000
Dehra Dun	90 000

WESTERN ROHILKHAND

To the east of the Upper Doab across the Ganges lies Rohilkhand. The dialect of Eastern Rohilkhand is Bajj Bhakha and will be subsequently dealt with—*vide* pp 312 ff. Western Rohilkhand includes the State of Rampur and the two districts of Moradabad and Bijnor. Here the dialect is Hindostani and the Vernacular is much nearer the literary form of that speech than even the dialect of the Upper Doab. In fact the only difference is a slight broadening of the pronunciation by which a final *o* becomes *au* and a final *e* becomes *ai*. I have also noted the occasional use of *lū* instead of *lo* as the sign of the Accusative Dative and the common instrumental in *ō* is in *būllo* by hunger. In other respects the dialect of Western Rohilkhand does not differ from literary Hindostani. This will be evident from the following extract from the revision of the Parable of the Prodigal Son which comes from Bijnor.

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT BIJĀPŪR

एक आदमी के हो बेटे थे । उनमें से छोटे ने वापसे कहा कि जो कुछ मेरे हिस्से की चीज़ है सुझे बाँट दे । तब उसने उसके हिस्से का माल बाँट दिया । थोड़े दिन बाद छोटा बेटा सब माल कूँ ले कर परदेस को चला गया और वहाँ सब माल कुचाल में खो दिया और उसके पास कुछ नहीं रहा । उस सुल्क में भारी काल पड़ा और वुह कगाल होने लगा । तब उस देस के एक अमीर के पास चला गया । उसने अपने खेतों में सुवर चराने में ज़िल्को से जो सुवर खा कर छोड़ देते अपना पेट भरता और कोई आदमी उसे कुछ नहीं देता । फिर जब उसको सुध आई तब उसने सोचा कि मेरे वापको वहाँ से मिहल्लों को खाने को है और वुह वच रहता है और में भूखों मरता हूँ । में अपने वापके धोरे जाऊँगा ॥

TRANSLITERATION AND TRANSLATION.

Ek ad'mi ki do bete the Un me'su chhote no bap se
 One man of two sons were Item in from the younger by the father to
 Laha ki jo kuchh mere hisse ki chuj hui mujhe bat de
 it was said that whatever my share of living is to me dividing give
 Tab us ne us ke hisse ka mil bat diya Thore din
 Then I am by its share of property living been divided was given A few days
 bad chhota beta sab mal lü le kar par des ko chala gya,
 after the younger son all property taken having foreign land to went away
 aur wahā sab mal kuchal mai lho diya aur us ke pas kuchh
 and there all property evil conduct in was wasted and him of near anything
 nahi raha Us mulk mai bhari hal para aur wuh hangal hone
 not remained That country in early famine fell and he indigent to be
 laga Tab us des ke ek amir ke pas chhila gava Us ne
 began Then that country of one rich man of near he went Him by
 apne khetau me suwar charane bhej diya Aur wuh un chhilkaus se,
 his own fields in swine to feed he was sent And he those lushes with,

jo suwan khan kai chhor dete apna pet bhar^{ta}
soline *having eaten* *used to leave* *his own* *belly he used to fill,*
 aur koi admi usai kuchh nahi deta Phu jab us ko sudh
 and any man to him anything not used to give Again when him to sense
 tu tab us ne socha ki mere bap ke lahat se
 came then him by it was thought that my father of many
 mihantya^u ko khane ko hui aui wuh bach iah^{ta} hai aur mai
 labourers to eating for is and that saved remains and I
 bhukh^o mai tu hu Mvi apne bap ke dhore ja^{ga}
 from hunger dying am I my own father of near will go

AMBALA

The boundary line between Western Hindi and Panjabī passes through the district of Ambala. Tehsils Rupnā and Khāiar in the west of the district speak Panjabī the rest of the district Western Hindi. The frontier between the two languages may be taken as the river Ghāggū.

The east of Ambala is separated from Saharanpur by the river Jamnā and the language of the Western Hindi tract of the former district differs very slightly from the vernacular Hindostani of the Upper Doab. It has naturally more of a Panjabī flavour as we go west, and moreover the speech of the lower castes has a stronger tincture of that language than that of the rest of the people.

For instance the language spoken round Dera Basī, near the Ghāggū which is called by its speakers *Pal*, *tal*, or the tongue of the country at the foot of the hills has even Panjabī phrases like *us da* of him though on the whole it is distinctly Hindostani. Similarly a folk tale from Chachhrāuli which is in the State of Kalsī in the extreme east of the district although so near to Saharanpur has the Panjabī form *lagga* for he began. This was because the version was in the language of a Chamar grass cutter.

The average Vernacular Hindostani of the Hindi area of Ambala is however on the whole remarkably free from Panjabī influence. This will appear from the two specimens of it which I append as a portion of a version of the Parable of the Prodigal Son and a statement made in court by an accused person. I further give the folk tale mentioned above which was told at Chachhrāuli by a Chamar.

The district of Ambala includes two portions of the State of Kalsī and it is convenient to consider the number of speakers of Vernacular Hindostani in the three areas together. We must also include some speakers of the same dialect who live in Nizamīt Panjaur of the Patialā State which lies close to Ambala city. The number of speakers is as follows —

Ambala proper	506 00
Kalsī (Chachhrāuli)	40 93
Kalsī (near Dera Basī)	18 93
Patialā (Panjaur)	136 500
TOTAL for Ambala	709 166

In the specimens which illustrate the average dialect of Ambala we may note the influence of Panjabī in the use of *lila* for sand *bād-na* not *bāt-na* to divide and the use of *nū* or *no* to indicate the dative. Amongst other local forms we may note *o* or *lo* and *pach lāla* not *pach laa* used *ma* in *man nū* to me and the employment of an oblique plural in *ā* not *ō* as in *donañ nū* to both and several other examples.

[No. 7.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN I.

एक आदमी-के दी छोकरे थे। उन-साँ-ते छोटे छोकरे-ने अपने वाप-ते किहा कि मन-नूँ जो हिंसा घर-माँ-ते आवेहे ओह मेरा मन नूँ बॉड-दे। तो वाप-ने दोनों-नूँ बॉड-दिया। योरे दिनों पिछे ओह छोकरा ढेर-सारा जमा कर-के परदेस चला-गया। वहाँ उस-ने अपना सारा सुपया लचपन्याँ-माँ खो खिडा-दिया। और जब सारा सुपया बरोबर ही-लिया वहाँ काल पड़ गया। तो फेर वहाँ तंग होन लगा। और एक तकाले-से जिमीदार-के नोकर जा लगा। उस जिमीदार-ने उस-नों अपने खेतों-माँ सूँवर चगाने भेजा। उस-की जी-माँ धूं आई कि जिन छोलकाँ-नों सूँवर खायेहे उन-से अपना पेट भर-लूँ। पर उसे कोई नहीं देया। तो फेर उस-नों अकाल आई कि मेरे वाप-के कितने-ही नोकर रीटी खायेहे होर में भूका मरेहे। अब में अपने वाप-के पास जाऊँगा और उस-नों कहँगा कि मेरे-ते रव-का और तेरा कसूर चुभा-हे और अब में इम लायक नहीं हूँ कि तेरा बेटा कुहाजँ। मन नूँ भौ अपने नोकरों-माँ नोकर कर-के राख-ले। फेर ओह वहाँ-ते अपने वाप जोड़ी चला। हीर ओह अजों दूर था कि उसे देख-के उस-के वाप-ने तरस आया। दोड के भंफी-पाली और उसे पचकारा।

[No 7]

INDO ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN I

TRANSLITERATION AND TRANSLATION

Ek ad'mi ke do chhok're the Un mā te chhote chhok're ne
 One man of two sons were Then inform the younger son by
 apne bap te liha li 'man nū jo hissa ghar mā te twe he
 Is own father to it was said that me to what share house in from comes
 oh meri man nū bīd dc To bap ne donā nū bād
 that mine me to dividing give Then the father by both to dividing
 diya Thore dñi pichchhe oh chhol'rā dhei sara
 (uckles) were give A few days after that boy heap all
 jma kū le pu des chula ḡyā Wahā us ne apnā
 collected rade laring a foreign land(to) went away There I am by Is own
 sua rup'ya luch'pnyā mā kho khidā diya Oi jab sara
 all in pree debao'ey : is lost (and) fluttered away And when all
 rup'ya baibai ho hya wālā hal purgava To pher wahā tang
 money levelled became there famine fell Then again there troubled
 hon lagā Oi ek takhe se jumidukē nokar ja
 to be he began And oie well to do landlord of servant going
 lagā Us jumidai nē us nō apne khetā mā suwār
 got himself ployed That landlord by him t. Is own fields in swine
 chagane bheja Us ke pūmā yū u li 'jin chhol'kā nō suwār
 to feed it was sent His mind in this came that what I usles swine
 khayē hē unse apnā pet lhai hū Pai use loi nahī
 are eating close with my own belly I may fill But to I am anyone not
 de tha To pher us no akil u li mere bap ke lihū li
 was giving Then again it to senses came that my father of heu may indeed
 nokar roti khayē hē hoi mē bhuka mārū hū Ab mē apne
 servants bread eat and I lungiy am dying Now I my own
 bap ke pas jaūga or us nō kahūga li 'meite Rab ka aw
 fathei of near will go and lūt to I will say that, me by God of and
 teri kasur huā he Or ab mē is layak nahī hū li
 tree of si has been committed And now I this worthy not am that

teia betā luhañ Man nū bhī ap'ne nok'io mā nokai kai ke
 tly son I may be called Me also thy own servants among servant making
 iukh le Phei oh wahā te ap'ne bap oii chala Hoi oh ajo
 keep Again he there from his own father towards started And he yet
 dur thi hi usc dulh le us h bap n̄ taas aya Doi le
 far off was that him seen having his father to compassion came Run having
 jhamphi pali or usc pich'l aia
 embace was taken and as for him it was lissed

[No. 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN II.

मुसम्मात महतावी मेरी घर-बालौ-नूँ ताप चोद्या दो साल-से आता-था ।
 गात-माँ सत्या नहीं रही-थी । फेर एक-दिन मुसम्मात महतावी घर गश्ती खा-
 कर गिर-पड़ी । उस-को गिर-कर चोट लग-गई । हत्था चक्की-का ओर लकड़ि-
 याँ वहाँ पड़ी थी । मैंने मारी नहीं है । मेरे घर-की ओरत है । फेर
 नानक-ने कदावत-से धाने-माँ लिखा-दिया कि लेखू ओर हमारी चाची
 आपस-में घर-में बोल रहे-हैं । फेर मेरी ओरत-नूँ धाने माँ बुला-लिया । मेरी
 ओरत-ने कह-दिया कि मन-नूँ मारा नहीं ओर ना छेता-है । यह मालिक है
 मैं ओरत हूँ । फेर हमारा धानेदार साहब-ने चलान कर-दिया ॥

[No 8]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT AMBALA

SPECIMEN II

(Statement in Court of an accused Person)

TRANSLITERATION AND TRANSLATION

Musammat Mah'tabi meni ghar wah-nū tap chothya do sal se

Musammat Mahtabi my wife to fever quartan two years from
ata tha Gat mā satya nahi iah thi Pher ek din Musammat

coming was Body in strength not remaining was Again one day Musammat

Mah'tabi ghai gaśi kha lar gn paī Us ke gir kar

Mahtabi (in) the house swooning eaten having fell down Her of fallen having

chot lig gai Hattha chal i la oi lak iiyā wahā paī thi

hurt was caused The handle grinding stone of and firewood there lying were

Me ne mani nahi he Mere ghar ki orat he Phei Nanak ne

Me by sti uel not she is My house of woman she is Again Nanak by

ladawat se thane mā likha diya ki Lekhu oi hamari

enmity from police station in it was got written down that Lel hu and my

chachi apas me ghai me bol iahē hē Phei meri orat nū

auant each other in house in speaking are Again my wife to

thane mā bula hya Meni orat ne lah diya ki man nū mra

police station in it was called My wife by it was said that 'me to it sti uck

nahi oi na chheti he Yah malik he me orat hū' Phei hamara

not, and not it beaten is This lord is I wife am' Again our

thanedar sahab ne chalan kar diya
the police sergeant sahib by despatch was made

FREE TRANSLATION OF THE FOREGOING

My wife Musammat Mahtabi had been suffering from quartan ague for two years, and had become very weak. One day she fell down in a swoon at the house and was hurt by the fall. There was the handle of a grinding mill and some fuel lying there. I did not beat her, she is my wife. It was Nanak who through enmity reported at

the police station that I, Lekhu, and my wife, his aunt, were quarrelling at home. My wife was thereupon sent for to the police station. She stated that no one had beaten her or struck her. That I was her lord and she my wife. The police sergeant then sent us off to court.

The following is a specimen of the dialect of the lower castes of the Ambala district. It is a folk tale told by a Chamu of Chachhivali.

Note the way in which a postposition is added, not to the noun itself, but to an oblique genitive, as in *chamas ke ne*, by a chamar. The dialect is fond of omitting aspirates, as in *b* for *bh*, also, *muge* for *mughe* to me, *ta* for *tha*, was.

The sign of the case of the agent is *nai*, *ne* or *nā*. Both *un nai* and *an-nai* are used for 'by them'. *Yū* and *yū* both mean 'thus'. *Pan* is 'five'. The influence of Panjabī is shown in present participles like *janda*, knowing, in past participles in *ta*, like *laggia*, began, *dellha*, saw, and in the use of postpositions, such as *pal*, with

[No. 9.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERNACULAR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN III.

(DIALECT OF LOWER CASTES)

दूक चमार-के-ने अपनी माँ-नूँ किहा अके मैं अपनी बय्यर-नूँ लियाँ। वर्दु मुजे पान सेर खिलाँ दि-दे। वस उन-माँ-ते गाड़ोने ते। गाड़ी जा-के देखिआ बाल-माँ डावन लगिआ। खिलाँ उड़-गर्दु गाड़ोने रह-गए। वस ओह यूँ कहंदा चलिआ गिया अके आवें जाएँ। चिड़ियाँ-माराँ-ने क्षेत-दिया अके म्हारी चिड़ियाँ डाए-दी। वस उनैं पूछनै लगिआ भर्दु किकर कह्वै। उन-नै किहा कि लै-लै-जाओ चर धर-धर-जाओ। वस साइव गाड़ी मर-गिया-था सुरदा। अन-नै क्षेतिआ कि तू वे-सगन बोलिआ। ऐसी कहो ऐसी कही ना होए। वस ओह जूँ वी कहंदा चलिआ गिया। वर्दु ऐसी कही ना होई। बाह उन-नौं विआह-बालियाँ-ने क्षेत-दिया अके यूँ कहो वर्दु ऐसी बोह कही हो। अग्ने गाँव-माँ लग रही-ती आग। उन-नौं क्षेत-दिया कि म्हारे लग-रही आग तू कहे ऐसी सब कही हो। ओह अपने गाँव-माँ चलिआ-गिआ अपनी सास पास। वस सॉफ्ट-नूँ उसे रताँदा होइ गिया। रोटी-पर बुखाया रोटी खाने-नूँ। सास चुपकी चुपकी लगी उस-पा रोटी पावन। उन-ने उठाइ-की थाली मारी अपनी सास-के माथे-नाल वर्दु कुत्ता लग गिया नाल। रात होई ओह पसाब करन गिया। अपने-के बहाने अपनी सास-के माँजे-पर चढ़-गिया। ओह बोली कौन है। कहन लगिआ तेरी चोट लगी रात। मैं देखन आया। ना बेटे मेरे नाहीं लगी। वस ओह कहन लगिआ जूँ-तान नाहीं मैं जांदा। मेरे माँजे-पर छोड़-आई॥

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

VERBACULAR HINDOSTANI

DISTRICT, AMBALA

SPECIMEN III

(DIALECT OF LOWER CASTES)

TRANSLITERATION AND TRANSLATION.

Ilk cham u le nu ty'ni mā nū lha the 'mā
 One leather worler by his own mother to it was said that 'I
 ap'ni bāy'ni nū liyāū bñi muje pñi sñi khullā de de'
 my own wife bring O you to me five sees parcelled mar'e give
 Bas, un mā te gaone to Guu ri ke del hñi
 Enough them infom had grains were Further going it was seen
 bul mā daw'un liggiā Khullā ui gāī gaone
 wind in to be winnowed began Parched grains blew away had grains
 iñh gie Bas oh yū lahnda chalri-giya ale 'awē
 remained Enough he thus saying went on that, 'let them come
 jaē' Chiriyā mārā ne ehch diya ale 'mhanī chiriyā
 let them go Bind catcl ei's by he was beaten that 'own binds
 dae dī' Bas unaī puchh'nai liggiā bhai
 were caused-to fly away' Enough them to asl Je began 'brother,
 kill ai lahū?' Un nai lñhi lñ, 'lu lai jao, u
 how should I say? Them by it was said that, 'tale take go away, and
 dhai dhai jao Bas sabhab, guu mai giya ta mur'da An nai
 put put go Enough, m further died gone was a corpse Them by
 chhertia hi, 'tu be srgan bolii, usi laho 'usi lñhi
 he was beaten that 'thou ill omen spal est thus say 'such anywhere
 na ho', ' Bas oh yū bi lahnda chalri giya 'bai,
 not may be', ' Enough he thus also saying went on, 'O you,
 aisi kahf na ho', Bah un nō bñah waliyā nū ehch diya
 such anywhere not may be' Afterwards him marriage men by he was beaten
 al e, 'yū laho, "bai, usi bñh lahī ho' Agge
 that, 'thus say, "O you, such many wheres may be'" Further on
 gāw'mā lag lahi ti ig Un nā ehch diya hi 'mhanī
 village in raging was a-fre They thia shed that '(in) own (village)
 NOT IN PART I

lag rāhu aः, tu kih, 'nisi sib kahī ho''' Oh ap'le
 rāgīng is a fire, yet say "so eccentric may be'" He is even
 gīw-mā chihā gīj, ip'mi sis pī Bas, ējh nū
 village into went his own mother-in law near Though, evening in
 we rātihā hor gīva Roti-pī bulavā, roti khān nū
 to him night blindness became Bread on he was called, bread eating for
 sis chup'ki chup'ki beggi os pī roti pāwan
 The mother in law silently silently began him near bread to put
 Un nū utthi ke thih māni ip'mi sis ke in the nail,
 Ham by raised-having the dish was struck his own mother in law of lead on,
 bñ kuttī lig gīva nū Roti hor oh pāsib kāra
 that a dog is joined with (him in eating) Night because he wakes to make
 gīva Ap'le le bāham ip'mi sis ke mīj par
 went His own pretensions under his own mother in law of col(oi) to
 chih gīva Oh boli 'kām hū' Kāham beggi 'teri chot
 he climbed She spake 'who is?' To say Ich qan 'Hq hīt
 beggi at Mū dakkha nū' 'No better, mere
 was received at night I to see come' 'No son, (on) my body
 nāhu beggi' Bis oh kāham beggi, 'jūtān nāhī mīj jāndi
 not was received' Trongl le to say Iqan 'This not I believe
 mere mīj par chhodi tān jāndi' Chhod nū
 'My couch on leaving come when I shall know' Leaving she came

FREE TRANSLATION OF THE FOREGOING

A cobbler once asked his mother for five seers of parched maize as he wanted to go off to bring home his wife. Among what she gave him were some hard, unparched grains. As he went along the wind began to winnow his load and blew away the parched grain but left the heavy hard one behind. Not caring a bit, he went along saying, 'let them come let them go,' meaning it was all the same to him.

'Is he went along saying this whom should he meet but some bird catcher? What's that you're saying?' said they. 'Let them come, let them go' replied he. So they beat him. 'That's not the thing to say to bird-catchers' said they, 'you have let go the birds we caught. I am very sorry,' said he. 'What should I say?' 'Why, you should say "catch plenty of 'em and carry plenty of 'em home,"' answered they.

Well Shubh, he went along the road saying, 'catch plenty of 'em, and carry plenty of 'em home' when whom should he meet but a funeral procession carrying a corpse to the burning place. 'Catch plenty of 'em and carry plenty of 'em home,' says he. Then the mourners gave him a thrashing for using ill-omened language. 'I'm very sorry,' says he, 'but what should I say?' 'Why, of course,' replied they, 'when you meet a funeral you should say "ah, may the like of this never happen again!"'

So he went along saying, 'ah, may the like of this never happen again,' and, by and bye, he met a wedding party. Ah, may the like of this never happen again,' says he. So they beat him. 'What *should* I say?' says he. 'Why, of course,' answered they, 'when you meet a wedding you should say, "may this happen over and over again"'.

So he went along saying, 'may this happen over and over again,' when he came to a village on fire. So the villagers beat him, because he wanted fires like that everywhere.

At length he got to his mother in-law's house. Evening came, and he was moon-blind. They called him in to dinner. His mother in-law put his dinner quietly down before him. He thought she was a dog wanting to share his dinner, so he hit her on the head with his dish.

When night fell he had to get up for a certain purpose, and when he came back climbed on to his mother in-law's bed thinking that it was his own. 'Who's there?' said she. Said he, 'I am only come to see if you are still sore from the blow I gave you.' 'Not a bit, my son,' replied she. Then said he, 'I don't believe it. I won't believe it till you get off my bed.' So she got off.

(Here the story ends abruptly. I am not certain that I have given the correct meaning of the last two sentences. It is the best sense I can make of it.)

BĀNGARŪ, JĀTŪ OR HARIĀNĪ

This dialect is spoken in the South East Punjab in the country to the north and west of Delhi, on the west of the Jumna. Its history is more particularly described in the Introduction (pp. 66 ff.). It is the Vernacular Hindostani of the Upper Doab much mixed with Pāñjābi and Rājasthani. A full account of its peculiarities will be found in the description of the Bangaru of Kurnal which follows. Its most prominent characteristics are the oblique plural of substantives which (as in Dakhini Hindostani) follows Pāñjābi and Rājasthani in ending in *ā* not *e*, and the employment of the Rājasthani verb substantive *si*, I am.

BĀNGARŪ OF KARNAL AND PATIALA (NIRWANA).

The Bangaru of Karnal and of the country round Nirwana in Patiala resembles in many respects the vernacular Hindostani of Muzaffarnagar on the other side of the river Jumna. On the other hand it has all the typical peculiarities of the mixed dialects of the Eastern Panjab. It is in this latter point sharply distinguished from the dialect of Ambala which is the same as that of the Upper Doab, with a varying amount of peculiarities borrowed from Pahari. The specimens of Ambala show hardly any of the marks which distinguish Bangaru from the dialect of Muzaffarnagar, such for instance, as the employment of *sit* to mean 'I am'. The only book describing Bangaru that I have seen is *Jatu, being some grammatical notes and a glossary of the language of the Rohtak Jats*, by Mr E. Joseph, I.C.S. which originally appeared in the Journal and Proceedings of the Asiatic Society of Bengal (N. S.) Vol. VI (1910), pages 693 ff. Use has been made of this in writing the present account. The following are the main peculiarities of Bangaru which appear in the specimens.

PRONUNCIATION

The vowel scale is not very definite. Thus we have *lohai* for *lahaū* I may be called, *sehya* for *saha* returned, *jubab* for *janab* an answer, *boker* for *bahut* much. The vowel *e* and the diphthong *ai* are freely interchanged. Thus the postposition of the instrumental and dative *ne* is often written *nat* and the postposition of the dative and the ablative is both *te* and *tai*. Similarly the oblique form of the genitive postposition is both *le* and *lat*. There is the same preference for cerebral *n* and *l* which we have noted in the Upper Doab, as in *ap*na*, own, *hona* to be, *lal* famine, *chalan*, conduct. When *l* is doubled, it is protected from cerebralisation, as in *chall*na*, not *chall*na*, to go, *ghall*na*, not *ghall*na* to send. The sound of *d* is preferred to that of *t*, as in *bada*, not *bata*, great. The specimens, however, give a few instances of *t*, as in *parat* he fell, *neere* new, and Mr Joseph gives an example of *t* becoming *l* in *lhalat* for *lhasa* erect. There is the same tendency as in the Upper Doab to double medial consonants, with shortening of a preceding long vowel. When the preceding vowel is *a*, it is not shortened in writing, but is pronounced short, like the *a* in the German 'mann'. Examples of this doubling are *challya*, he went, *ghallya*, he sent, *lagge* they began, *rappi*, pleased, *bhattar*, within, *bhullka*, hungry, *lall*, tomorrow, but *lal*, time, with a real long *a*.

DECLENSION.

Nouns are declined much as in ordinary Hindostani, except that the oblique plural ends in *ā*, not *ō*. We have noted a few sporadic cases of this in the Upper Doab,

and some more in Ambhi. Hence as in Dakhni Hindostani, Punjabi and Rajasthani it is the rule. The following are examples of the declension of substantive —

Nominative	Obl		S	Loc	
	1	2		3	4
ghorat a lors			1		
bil a full r	1	2			1
1 a das	1				1
1 a a feld			1		1
radz a zan	1		1		1
birar a y ar	1	2	1		1
et l a g el	1	2	1		1
laujir a ver an	1	2	1	3	1

NOMINATIVE

The postpositions are employed rather indistinctly. In several instances the same postposition is used for more than one case. The genitive takes *le*, as in ordinary Hindostani. Its masculine oblique form is *le* or *lañ*. *De* or *mai* is used not only for the case of the Agent, but also to indicate the dative and the accusative corresponding to the Hindostani *lo*, thus *par de ne* to a foreign country. *Te*, *te*, or *tañ* is properly the sign of the ablative, as in Hindostani, but is also used for the dative and the accusative, as in *mai ne chhore le mayi*, I struck the bow. ‘In’ is *ni* or *mai*. *Kamte* is given as a sign of the ablative. A good example of the twofold meaning of *le*, *te*, or *tañ* is in the sentence *un ropaya le ta te lo* take those rupes from him. *de* forms are instrumental, as *jacayi si te*, (bind) with rope.

The Pronouns show several peculiar forms. The first two personal pronouns are—

	I	Thou
Sing Nom	<i>mai</i>	<i>thi</i> , <i>ti</i> , <i>tañ</i>
Gen	<i>mara</i> , <i>mara</i>	<i>teri</i> , <i>teri</i>
Agent	<i>mai ne</i> , <i>manne</i> , <i>mannat</i>	<i>tañ ne</i> , <i>tanne</i> , <i>tannat</i>
Dat	<i>manne</i> , <i>mannat</i>	<i>tanne</i> , <i>tannat</i>
Plur Nom	<i>ham</i> <i>ham</i>	<i>tham</i> , <i>tamhe</i>
Gen	<i>mha na</i>	<i>tha na</i>
Agent	<i>mha ne</i> , <i>nai</i>	<i>tha ne</i> , <i>-nai</i>
Dat	<i>mha ni</i> , <i>nai</i>	<i>tha-ne</i> , <i>-nai</i>

The Demonstrative pronouns are *yauh*, *yoh*, *uu*, this, nom fem *yah*, sing obl *is*, nom plur *ye*, *yai*, obl *in* *auh*, *oh*, *he*, that, nom fem *wah*, sing obl *is*, plur *we*, *oh*, obl *in*. The relative pronoun is *jo* or *jaun* obl sing sing *jis*. The interrogative pronouns are *lauw*, who? obl sing *lis*, and *te* or *kañ*, what? *Ib* is ‘now’.

VERBS

A—Auxiliary Verbs and Verbs Substantive

The present tense is as follows —

^{S g}	Plur
1 <i>sāī, sāī</i> , I am	<i>sāī, sāī, sāī</i>
2 <i>sai se</i>	<i>so</i>
3 <i>sai, se</i>	<i>sāī, sē</i>

This is the usual form. Sometimes *h* is substituted for *s*, so that we get *hāī*, etc
The past tense is *tha*, etc., as in Hindostani

B—Active Verb

The tense which in Hindostani is employed as a present subjunctive, is here also employed in its original sense of a simple present. It is conjugated as follows, closely agreeing with Dakhini Hindostani

^{S g}	Plur
1 <i>marāī, marāī</i> , I strike	<i>marāī, marāī, marāī</i>
2 <i>marai marai</i>	<i>marai</i>
3 <i>marai, marai</i>	<i>marai, marai</i>

The definite present is formed either by sufficing the present tense of the auxiliary verb to the present participle, as in book Hindostani, or to the simple present, as in the Upper Doab. Thus *maī maī da sāī* or *maī maī-sāī*, I am striking

The unperfect is formed by conjugating the past tense of the verb substantive with the present participle, as in book Hindostani, or with the verbal noun in *e*, as in the Upper Doab. Thus, *maī maī da tha* or *maī maī e tha*, I was striking. In Rohtak the principle followed is the same as that of the definite present, as in *maī maī tha* I was striking

The future is formed, on the same principle as in Hindostani, by sufficing *ga* (*ge*, *gi*) to the simple present. Thus, *marāīga*, I shall strike

The past tenses are formed from the past participle on the usual principle. Thus, *manne maraya*, I beat him

Mr Joseph gives a past conditional formed either as in Hindostani, or, more usually, by sufficing *ha* to the simple present. The latter principle is that followed by Lahnda, which suffices *ha* in the same way. Examples of each form of this tense, given by Mr Joseph are —

- (1) *Je thora pañi na hōta, to tor chash gala*, if so little water had not been (running) it would have flowed up (on to the fields)
- (2) *Je maī nyāī Janāī ha*, to *maī maī (ha)*, if I had done so, I should have died. As indicated by marks of parenthesis the *ha* may be omitted in the apodosis

The present participle is *maī da*, with *d* instead of *t*

The past participle is *maraya*, masc obl *marai*, fem *maī*

The infinitive is *maī an* or *maī na*

The irregular verbs seem to be as in ordinary Hindostani, except that I have noted, *an lai*, having come, and *manne lai a sat*, I have done. *Jan*, to go, has its past participle both *gaya* and *giya*.

The usual negative is *ni*. When the verb is in the first person we have also *ne*, as in *mai ne jumi* I do not know. With the Imperative *etor* *mai-n* is used, as in *mai-na chaltu*, do not go (Mr. Joseph).

VOCABULARY

Several peculiar words are used. I have noted the following in the specimens. Many of them are borrowed from Pasific.

ab <i>ra</i> , <i>bad</i>	man <i>to eat</i>
al <i>conj</i> , that = <i>hi</i>	ramal, a top <i>baddie</i>
an, and	Taran <i>late</i> where-
anai, are here	Ten <i>the cat</i>
as <i>nu</i> , a common <i>inv</i>	Hun <i>to stand up</i>
bablu or <i>lippu</i> , a father	Hu <i>a wish desire</i>
tanta, to sit	Hu <i>Hi</i> (<i>p>ty <ho</i>) for, (<i>at</i> star <i>tre</i>) <i>entertainment</i> hosp- itility
bal <i>to summon, call</i>	Hu <i>Hi</i> <i>as</i>
bu <i>bu</i> , to divide	Hu <i>Hi</i> <i>in wrong doing</i>
bar <i>q</i> , like re <i>mblm</i>	ba <i>ba</i> , the <i>beetle</i>
beran <i>to enter</i>	biga <i>tell in</i>
berri <i>a woman's wif</i>	Bne <i>we meet our</i>
berha <i>to visit</i>	bu <i>run</i>
bu <i>ja</i> <i>to run</i>	bu <i>dy</i> <i>to b engag d in sthng</i> (<i>co m th infinit ve</i>)
butta <i>humbug</i>	bu <i>guru</i> <i>title</i>
blunder <i>bul</i>	bu <i>the nos</i>
bubi <i>sister</i>	bu <i>bu war</i> = <i>on</i>
bigjan <i>to move</i>	bu <i>bu vntage</i> <i>benefit</i>
bu in Taran <i>to do trw</i>	bu <i>bu u</i> = <i>is</i>
cl <i>llan</i> <i>to go</i>	pull <i>a sheet</i> <i>a shawl</i>
chhel or <i>chail</i> , <i>zool</i>	ripp <i>a sheet</i> , <i>a handkerchief</i>
chhura <i>a box</i>	su <i>su</i> <i>true</i>
chun <i>flour</i>	sun <i>su</i> <i>gold</i>
dand <i>a tooth</i>	smru, <i>sf rest, jungle</i>
dhoni, new	taral <i>hustle</i>
dhuri <i>the buck</i>	Himuran <i>to be got</i> = Hindi <i>hath</i> <i>on</i>
dhuri, distance	trian <i>to go</i>
dhabi, a friend	tabar <i>child</i>
dl and <i>a cow</i>	talaa <i>service</i>
dl und, a house	uji <i>uji there</i>
gaul, with	war, <i>deliv</i>
guyan, mother, <i>affin</i>	
hat, a shop	
ib, ibbi, ibbar now	
jayyal a son	
jib, then, also when	

The following specimen comes from Kurnool. It was originally written in the Persian character, which does not show the cedilla *n* and *l*. These were shown in the transliteration which accompanied the copy in the Persian character. I have transcribed it into the Nagari character, which is more appropriate. I also give a transcription in the Roman character. An intermediate transcription is unnecessary.

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BANGARU

DISTRICT, KARNAL

एक माणस कै दो छोरे थे । उन-में-तै क्षोटे छोरे-ने वाप्पू-तै कह्ना अक वाप्पू हो धन-का जीण-सा हिस्ता मेरे बाँडे आवे सै मन्नै ढे-दे । तौ उसने धन उहैं बाँड-दिया । अर धोडे दिनॉ पाइ छोटा छोरा सब कुछ कह्ना कर-कै परदेस-ने चाल्ह-गया अर उहैं अपणा धन खोटे चक्का-मैं खो-दिया । अर जद सारा खो-खिंडा-दिया उस देस-मैं बडा काँक पडा अर औह कगांक ज्ञो-गया । फेर एक साहकार-कै नौकर लाग-गया । उस-ने अपणे खिताँ-मैं सूर चरावण घाट्या । अर उस-ने चाल्हणा थी अक इन क्षेत्रकौं-से जीण स्थाँ-ने सूर खावें सैं अपणा पेट भर-ले अक उस-ने कोई नाही दे-घा । फेर उस-ने मोधी-मैं आणा-के कह्ना मेरे वाप्पू-कै कितने कमेरे पेट भर खावें-सैं अर मैं भुक्ता महैं सूँ । अर मैं उठ-कै अपणे वाप्पू धोरे चार्या जाँगा अर उस-तै कहाँगा अक वाप्पू भगवान-का अर तेरा खोट करा-सै अर इव इस जीगा नाही सूँ अक मैं तेरा छोरा कोहाँजै । मन्नै अपणे मिहनतियाँ बरगा बांगा । तौ उठ-कै अपणे वाप्पू धोरे गया अर औह इबै दूर था अक उस-ने देख-कै उस-कै वाप्पू ने दया आई भाज-कै गळ ला-लिया अर बोहत चुव्या । छोरे-ने वाप्पू-तै कह्ना वाप्पू मन्नै भगवान-का अर तेरा खोट करा-सै अर इस जीगा नाही अक तेरा छोरा कोहाँजै । वाप्पू-ने अपणे नौकरौं-तै कह्ना अक सुथरे-तै सुथरे लते काठ ल्याओ अर उस-ने परहाओ अर उस-कै हाथ-मैं गूँठी अर पाल्हाँ-मैं जोडा पर हाओ अर हम खावें अर खुसी मणावें अक मेरा छोरा भर-गया-था इव जी-गया अर खोया-गया-था इव पा-गया । तौ फेर वैं राजी होग लागे ॥

उस-का बड़ा छोरा खेत-में था । जट औह घर-की नेडे आया गावण अर
बजावण-की बाल मुणो । तो एक नोकर-ने बुला-के पृष्ठा थौँ के में । उस-ने
उस-ते कहा अक तेरा भाई आ-रेगा-में अर तेरे वाप्त-ने इस-को बड़ो राज्ञर
करी इस खाजर यक उस-ने पृष्ठा पाया । उस ने द्वो-मंगा-के नारी चाचा
अक भिजर जावे । तो उस-के वाप्त-ने वाजर आग-के उसे मगाया । उस-ने
जुवाव दिया टेक्क में तेरे धारे इतने वरसाँ-त तेरी टान कर्द-मूँ अर झवी
तेरे हुक्म विनाँ नारी चाग्गा पर तन्ने कधी मन्ने बकरी-ज्ञा पञ्चा नारी टिया
एक ग्रदणे यारों गेल युसी मणाऊं । अर जट यू तेरा छोरा पाया जिम-ने
तेरा धन कंचग्गा-म उडाया तन्ने उस-की बड़ी राज्ञर करी । उस-ने कहा
अक रे छोरे तो मेरे धोरे धुर-त में गर जो कुछ मेग में योरी तेरा में । पर
युसी मणाणा अर राज्जी रोगा चाजिये था अक यू तेरा भाई मर-गया-था भी
इव जी-गया-से अर खोया-गया-था इव पा-गया ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BANGARU

DISTRICT KARNAL

TRANSLITERATION

Lk mantri kai do chhoti the Un maī tu chhotte ne bappu tai Lahya ak bappu ho dhan ka jaun a hossi mere bide twi sai mantri de de Tau us ne dhan unhi bād diya Ai t̄ ore dinā p chhoti chhoti sab kuchh lātthi kai le paī des ne chali ḡiyā ai urai (there) apna dhan khotti chalan maī kho diya Ar jid sara kha lāda diya us des maī bād i al pūra ar auh langi ho gaya Phor ek sikhari kai naukhari lig gaya Us ne t̄p ne lāheī māī su chalawān ghallyā Ar us ne chahīnā thi, (There was a visit to 1 m) al in chholl 1 5 se jaun syā ne sur lāwē saī t̄pna pet bhru le al us ne l̄oi nahī de thā Phor us ne sodhi maī un lāi Lahya mere bappu kai kitne kamare pet-bhru lāwē t̄vī un maī bhul ka manū sū Ai maī uth kai ap ne b ppu dhore cl allva joga ai us tai lāhāga al b ppu Bhagwan l̄ ai teri lhoti aia su ai ib is jogga nahī sū al maī teri chhoria lōhaū Mānnai t̄pne mihānātiyā bīr ga (is/e) bana le Tu uth l̄ ai ap na bappu dhore gaya ar auh ibbai (so o) dur tha al us ne dekh kai us ke b ppu ne daya nī bhaj l̄ ai gal la hya nī bohat chumby Chhori ne bappu tai Lahya bappu manne Bhagwan kai nī teri lhoti aia vai ai is jogga nahī al teri chhoria lohāū Bappu ne t̄p ne nauk rā tai kahiya il suth're tu suth're latte lādi lyao ai us ne par hao ai us le hath māī gūthi ar pahya māī jora pīrīo, ai ham kharāū ai khusi manawāū al mera chhoria māī gaya tha ib ji gaya, ai I hoyi ḡiyā tha ib pi ḡiyā Tau pher wāī raju hon ligge

Us la bāda cl horā khet maī tha Jad uh ghar ke nere aya gawān ai bajawan ki waī suni Lau cl naul nī ne bula l̄ ai puchhi yauh l̄ e sai? Us ne us tu Lahya nī teia bhai a rehya sai nī teia bāl pu ne is ki bādi khatiar kaii is khatiar il us ne (77) achchhia paya Us ne chho maī nī l̄ ai nahī chahya ak bluttai jawā Tau us le bappu ne bhai n̄ kai use manaya Us ne jubāb diya dekh maī teie dhore it̄nā bīr t̄i tai teia tahillaiū sū ar l̄ adhi tere hul um binā nīhī challyā paī tanne kadhi manne bal 'nī ka bachecha nahī diya il apne yaī gail (with) l̄ busi manū Aī jid vā teia chhoria aya jis ne tera dhan lanchanyā māī udaya finne us l̄i bādi khatiar kaii Us ne Lahya al ie chhoti taū mere dhore dhun tai (from long) sai ai jo kuchh mania sai auli teia sai Pai l̄ busi manārā ai i jji honi chahiyē tha il yu teia bhan mai gaya tha so ib ji gaya sai ar khoya gayi thi ib pa gaya

BĀNGARŪ (JĀTŪ)

The Bangaru of Rohtak which is locally called Jatu or the language of the Jats is practically the same as that of the foregoing specimen. The only point to notice is that the letter *y* is not used in the past participle of verbs. Thus *lala* not *lalya*. We may also note the idiomatic use of the oblique form of the genitive as an oblique base in *me:re se* from me.

As a specimen I give a short story illustrating the reputed vivacity of the people of the Ahir (or as they are locally called Hui) caste. An Ahir has promised to give his son in law whatever he asks for. When the son in law asks for a very petty present the Ahir invents all kinds of excuses to get off giving it.

It is printed as received in the Persian character. It may also be taken as a specimen of the Jatu of Delhi.

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BANGARU (JATU)

DISTRICT ROHTAK

اک ہر صادہ پڑا بھا - اوس کا اسنا بدر لئے آنا - حس دن
 اوس کا اسنا آنا اوس دن تک تک اوس کو حنی بھی - ہر اپنی
 بھائی سے بولا - اک نہہ حمورہ کوں سے - اوس کا بھائی بولا - اک
 مہارا اسنا سے - ہرے کھا - اک کوں سا اسنا سے - وہ بولا - حنکلی
 رے گھر والا سے - ہر بی کھا اک چودھری آج بدری آئی سے صدی
 چن ہوی سے بو صدی سے کجھہ مانگ - ہر کا حمای بولا - اک
 چودھری میں مانگوںکا - تو ناہ دنگا - ہر بولا - ناہ کنوں دوںگا -
 بیڑی آئے سے صدی اوب ہوی سے - حو مانگنگا سو دوںگا - ہر کا
 حمای بولا - اک وہ حوسٹیٹ حلی بدری دھری سے - وہ ددے - ہر
 بولا - اک ناہ حلی ناہ دوںگا - ناہ حلی بس پنڈھی سے دھری
 سے - صدرے کا حکملہ رے ہابہہ کی - حس من پوری گدل حملہ -
 صدرے کالھی کی کور - حس پر بس بس بناہ بگڑ لئے - کنکر دیدوں *

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BANGARI (JATU)

DISTRICT, ROHTAK

TRANSLITERATION AND TRANSLATION.

Ek hir mādā pārī tha Us kā as'na bera lān aya
 A Hir sūcī fallen was Him of son in law to visit came
 Jis din us ka is'na ayi us din tuk tuk us ho
 On what day him of the son in law came on that day somewhat him to
 chun thi Hir ipne bhūse bola ak, 'yoh chhori kyun
 chief was The Hir his own brother to said that, 'this youth who
 su?' Us kā bhū bola al, 'mhura is'na sai' Hir ne
 is? Him of brother said that, 'own son in law it is' The Hir by
 kahā ik, 'kyun sa is'na su?' Oh bola 'Juhah
 it was said that, which son in law is it? He said, Jailah
 ke(not kā) ghar wala sai' Hir ne kaha al, 'Chaudhīn,
 of house holder it is' The Hir by it was said that Chaudhīn,
 aj teic ane se mān chain hui sai Tu mere se luchh
 today thy coming from my chief become is Thon my from something
 mag' Hir ka jumai bola ik, 'Chaudhīn, mān migūga
 ask' The Hir of son in law said that, 'Chaudhīn, I shall ask,
 tu nah dega Hir bola 'nah i vū dūga' Tere
 thou not will give' The Hir said, 'not why shall I give? Thy
 ane se mān ot hui sai Jo māgaga eo dūga
 coming from my benefit become is What thou shalt ask that I shall give'
 Hir kā jumai bola ik, 'oh chhori signu jehi teri
 The Hir of son in law said that, 'that four pronged corn rāke thine
 dhari sai, wah de de' Hir bola ik, vah jehi nāhi
 kept is that give away' The Hir said that, 'this corn rāke not
 dūga Yah jehi tui padhi se dhāri su Meie
 I shall give This corn rāke three generations from kept is My
 kaka, Hukamla le hath ki Jis mē pōri gail chhala Meie
 fathei, Hukamla of hand of Which in joint with a ring My
 k lje ki kor Jis paī tui tui biyah bugar lyé
 live of piece Which on three three marriages spoilt were taken
 Kyu kar de dū?
 How am I to give away?

FREE TRANSLATION OF THE FOREGOING.

There was a certain Ahu who had fallen sick. His son-in law came to visit him. It happened that he was a little better on the day that the son in law came. He asked his brother who the young fellow was. 'Our son in law,' was the reply. 'Which son-in law?' 'Jaihali's husband.' Then said the Ahu to his son-in law, 'Sir, today I feel better, and it is owing to your coming. You must ask me for a present.' The son-in-law replied, 'Sir, if I do ask, you won't give.' Said the Ahu, 'why should I not give? It is your coming here which has done me so much good. Ask what you like, and I'll give it you.' Then said the son in law, 'give me that four pronged corn rake, which you have.' Said the Ahu, 'that corn rake is just what I can't give you. I've had it in my family for three generations, and it is the one which my poor old father, Hukamla, used to work with. Besides it has rings on its joints. It's a regular bit of my heart, so it is. I have broken off three marriages rather than part with it, when it was asked for as part of the dowry. How on earth can I give it?'

BĀNGARŪ (HARIĀNTI)

As a specimen of what is called Hariāni, I give the following excellent folktale from the Jind Tahsil of the Jind State. The language is the same as in the other specimens. We may, however, note the following cases of exceptional pronunciation. *Kahⁿa*, to say has for its infinitive *laihⁿa* almost pronounced *laihn*. Its causal is *lauhan* to cause to say. *Maīgan* is for *māgⁿa*, to ask, beg. In *balan* to summon 'or *o* has become *a*.

The verb *rahān* to remain is much contracted. Thus we have *re the* for *rahe the* and *rhya* for *rahyā* (standard Hindi *raha*)

The verbs *den*, to give, and *len* to take, prefer the vowel *i* to the vowel *e* in conjugation. Thus we have *diāga*, I (masc.) will give, *dīgi*, I (fem.) will give.

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BĀNGARU (HĀRIĀNī).

STATE, JIND (TAHSIL, JIND)

एक वाह्यगण था अर एक वाह्यगी थी। वाह्यगण चून मैंग-के लि-आया करदा। वाह्यगी कैहण लाग्नी इस नगरी-में राजा भोज से। यु सलोक कौहा-कै वाह्यगाँ-नै एक टका सिओने-का दे-सै। इस राजा-कै ताँ भी जा-कै कह-दे। वाह्यगण कैहण लाग्नया मैं सलोक नी जाणदा। वाह्यगी कैहण लाग्नी सलोक तन्नै मैं सिख्या-दींगी। फेर उन वाह्यगी-नै सलोक सिख्या-दिया अक पैसा गाँठ-मैं।

राजा भोज-नै सै रोपया उस-नै निआम-के दे-दिया। वाह्यगण तो अपगे घराँ चाल्या-आया ॥

राजा भोज एक खूर्जीं रोपया-कै भर-कै सैल-मैं चाल-पड़ा। चाल्या अपगी सुसराड़ विग-गिया। राजा भोज-नै एक ल्हवार्द्द-कै हाट-पर ढेगा कर-दिया। ल्हवार्द्द-नै उस-कौ खात्तर कर-दे वार हो-गई। ल्हवार्द्द रोज-की रोज राजा भोज-की रानी-की महल-मैं जाया करदा। ल्हवार्द्द रानी खात्तर लापू ले-जाया करदा। उ दन तबल-मैं औह लाङू भूल-गया। ल्हवार्द्द जद कमन्द-पर चढ़ा लाग्नया राजा भोज-नै धाप्ती अक तैं भी देख तो के गियान सै। राजा-की छोहरी कैहण लाग्नी लाङू लि-आया। ल्हवार्द्द कैहण लाग्नया लाङू भूल-आया। राजा-की बेटी ले-कै कोरड़ा ल्हवार्द्द-नै पिठग मैंद-गई। राजा भोज-की पछे-मैं चार लाङू वंध रे-थे। राजा भोज-नै औह साप्ता भरोखि-मैं बगा-कै मारा। राजा-की बेटी कैहण लाग्नी यिह लाङू कड़े लादू आए। ल्हवार्द्द कैहण लाग्नया लाङू राम-नै दिए सैं। फेर वाह राजा-की बेटी लाङू खाए लाग्नी अर कैहण लाग्नी ल्हवार्द्द ईसी लाङू मैं अपगी सासरे-मैं बिआह ले-गई जूहीं खाए-थे। तेरे को बटेज आ रह्या-सै। ल्हवार्द्द कैहण लाग्नया एक बटेज मेरे धोड़े-आला आ रह्या-सै। वाह राजा-की बेटी कैहण लाग्नी तन्नै चार सै रोपया दींगी उस बटेज-नै मरवा-दे ॥

लहवार्ड उत्तर-कौ चार जाह्नाइँ-नै बला-कै लि-आया अक भार्द चार सै
रोपया लेओ । इस बठिंज-नै स्मार्णे-मैं जा-कौ मार-देओ । चार जाह्नाइँ-नै
आँह राज्ञा भोज पकड़-लिया । राज्ञा भोज कैहण लाग्या भार्द तम मेरा
के करोगे । जाह्नाइ वोझे हमें तन्नै जी-तै माराँगे । राज्ञा पुच्छण लाग्या
जी-तै मारे तन्नै के धियावैगा । जाह्नाइ वोझे भार्द चार सै रोपया धियावैगे ।
राज्ञा वोहया भार्द तम-नै रोपया पान सै दिअँगा जी-तै ना मारो । धारे
शहर-मैं निजँदा नाही वडूगा । उन्हाँ-नै पान सै रोपया ले-के आँह राज्ञा
छोड़-दिया ॥

राज्ञा भोज-कौ वाह्नण-बाला सलोक सात्त आ-गिया अक पैखा गाँठ-मैं था
जो जी बच-गया ॥

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BINGARU (HARIAV)

STATE JIND (TAHSIL JIND)

TRANSLITERATION AND TRANSLATION.

Lk Bahman tha nū ek Bihman thi Bihman chun
 One Brahman was and one Brahman was The Brahman flows
 maīg kru hāya kār'di Bihmani kāih'n liggi is nāg'ī māī
begged having to bring used The Brahmaṇi to say began this village in
 rājjī Bhoj sai Yu s'lol I ruhā kai Bihmānā nū
King Bhoj is This person verse caused to say having Brahmans to
 ek taka stone kī dū su I s rājjī lū tau blu jī kru kāh dū
one corn gold of giving is This Ling to thou also gone having execute
 Bihman kāih'n liggi'ī mai s'lol nī rāndi
The Brahman to say began I a verse am not knowing
 Bihmani kāih'n liggi s'lol tunnai māī sikhya dīgī Phei
The Brahmaṇi to say began, 'a verse to tell I teach will Then
 un Bihmanai s'lol sikhya dīgī ak paissa gāth māī Rajā
that Brahmaṇi by the verse was taught that piece I not in' The King
 Bhoj nāi su rāppāī us nū nām kru de diva
Bhoj by hundred rupees him to reward of were given
 Bihman to ap'mi ghuī challyī rāvī
The Brahman indeed his own to house went away
 Rajā Bhoj ek khurji rāppāī kru bhu kru sul māī chall puva
King Bhoj a saddle bag rupees of filled having ton in started
 Challyā challyā ap'mi saswai big giya Rājjī Bhoj nū
Gone gone his own father in law's house he arrived King Bhoj by
 ek lhwālī hat poi dela I nā diva Lhwālī nū us kru
one confectioner of shop on lodging was made The confectioner by him of
 khāttī kru de war ho gnu Lhwālī rājī kru rājī rājjī
entertainment doing delay became The confectioner day of day King
 Bhoj kru iānī kru mākhī māī hāya kār'da Lhwālī iānī khāttā
Bhoj of Queen of palace in to go used The confectioner the Queen for
 laddu le jāya lū da U dan tawal māī uhh laddu bhul gayā
cates to bring used That day hāsiyān le the cates forgot
 Lhwālī jād lāmand poi chāhān liggyī rājjī Bhoj nū
The confectioner when the rope ladder on to climb began King Bhoj by
 voi in PART I 2 M 2

thappi ak tñi bñi dñkh to kñ gyan sa'
 it was determined that, thou also see indeed what matter is'
 Rajja hñ chhol'ri kñh'n laggî liddu hñaya?
 The King of daughters to say began, 'cates hast thou brought?'
 Lhwai kñh'n laggî laddu bhul iñ' Rijja hñ betti
 The confectioner to say began, 'cates (I-) forgot' The King of daughter
 le kai hor'a lhwai nañ pütin mand gñ Raja
 taken having a whip the confectioner to beat became engaged King
 Bhoj ke pilla mañ chur laddu bandh re the Rijja Bhoj nu mñ
 Bhoj of cloth in form cates tied up were King Bhoj by that
 appha jhanoklu mñ biga kñ mara Rijja hñ betti
 handchief window in the own having was stuck The King of daughter
 kñh'n laggî 'yih laddu kñru lu u?' Lhwai
 to say began, these cates whence from came? The confectioner
 kñh'n laggî laddu Rñm nañ du eñ Pher wah rija hñ
 to say began cates God by given are Then that King of
 betti laddu kñan laggî ur kñh'n laggî 'lhwai iñ
 daughter the cates to eat began and to say began 'confectioner, such
 laddu mñ apno sas'lu mñ bñh le gñ
 cates I my own father in law's house in (on) marriage was taken away,
 jñhñ khñ the Tere ko bñtu a rhyâ sai?
 then eaten were Thy (house in) any wayfarer having come remaining is?
 Lhwai kñh'n laggî 'ek bñtu mere ghorâila
 The confectioner to say began, one wayfarer in my (house) horse owner
 a rhyâ sai' Wah rija hñ betti kñh'n laggî 'unnai
 having come remaining is' That King of daughter to say began, 'to thee
 char su ropaya dñgi us bñtu nañ marñi de'
 four hundred rupees I will give, that wayfarer get killed'
 Lhwai utai lu chñ jalladdi nañ bala lu
 The confectioner descended having from executioners called having
 liaya ik bñu char su ropaya leo Is batu nu
 brought that brothers, four hundred rupees tale This wayfarer
 smane mñ ja hñ mai deo' Char jalladdi nu uñ Raja Bhoj
 forest in gone having slay Tom executioners by that King Bhoj
 pakar hya Rajja Bhoj lñh'n laggî 'bñu tum mea ke
 was set ed King Bhoj to say began, 'brothers you of me what
 karoge? Jalladd bolle hñmë tannu ñi tu mai ñige' Rajja
 will do? Executioners said we thee life from will kill' King
 puchchhan laggî jñ tai mare tannai le thyawauga?
 to ask began life from by killing to thee what will be gained?'

Jalladd bolle, bhai, char sai ropaya thyawaige'
Executioners said 'brother, four hundred rupees will be gained'

Rajja bollya, bhai, tam-nai ropaya pan sai dišga,
The King said, 'brothers, you to rupees five hundred I will give,
 pi tai na maro Thare sahī mai jūda nahī barūga'
life from not kill You city in living not I will enter'

Unhā nai pan saa 1opaya le kai auh rajja chhoi diya
Them by five hundred rupees taken having that king was released

Rajja Bhoj hai Bahman-wala slok satt a gya ak, 'paissa
King Bhoj to the Bahman's verse true turned out that, 'pice
 gath mai' tha jo ji bach gaya
knot in' was therefore life escaped

FREE TRANSLATION OF THE FOREGOING.

Once upon a time there was a Brahman and his wife. The Brahman lived by begging. He would go out and come home with a little flour. One day his wife said to him, 'the king of this village is Raja Bhoj and he is in the habit of making Brahmans recite verses before him and of then giving them a gold coin¹. You should also go and recite a verse before him.' 'But,' said the Brahman, 'I don't know any verse.' 'Never mind,' replied his wife. 'I'll teach you one.' So she taught him the verse beginning 'pice in your poke'. He went to the king and recited his verse, and his Majesty gave him a reward² of a hundred rupees, and sent him home.

Well, King Bhoj put pice in his poke,—that is to say, he filled a saddle bag with rupees, and started out for a riding tour. By and bye he came to the village where lived his father in law. (His wife at the time was on a visit to her father.) He put up for the night in a confectioner's shop. While he was hospitably entreating him, the confectioner forgot the time and finding himself late hurried off to the palace. Every day he used to go to the palace of King Bhoj's queen, and serve her with cakes. This day, in his hurry, he ran off but forgot to take the cakes with him. As he began to climb the rope ladder into the palace King Bhoj made up his mind to see what was the matter, and followed him to its foot. Her Majesty³ said to the confectioner, 'well, have

¹ A *tala* is a double pice. Here it means a gold coin the size of a double pice. This is some well known Sanskrit saw like the following one of Chanakya—

*Svada a d/anā ratnā : iya vāyant karayet
 A yad/a tani gachchī? antī tyadha lāp uṣ/adhan rām*

A man should always keep his wife his money and his jewels in his own possession otherwise they go off and leave the poor wretch lamenting.

This has been crystallised into the Hindi proverb *paisa galī ka jora rati* i.e. keep your pice in your poke and your wife in your company. The first half of this is identical with the text.

The *galī* is the knot in the waistband which serves as a purse. The story shows how King Bhoj kept only half the advice. He did not keep his wife with him and hence she tried to get him murdered. He had however pice in his poke and these saved his life.

² *Nisam* is a corruption of *nām*.

³ This young lady who apparently out of mere light heartedness tried to get her husband murdered is here and elsewhere called the King's daughter. The King in this case is of course not King Bhoj but her own father in whose house she was staying.

you brought the cakes ? The poor confectioner had to confess that he had forgotten them and so she picked up a whip and began to lay it on him Now it happened that King Bhoj had four cakes of his own wrapped up in his cloth so when he heard what was going on he threw his lacchief and its contents in through the window Where did these come from ? said the queen All the poor confectioner could say was God sent them She tasted them and said confectioner when I was carried off to my father in law s house after being married I was there given cakes with just the same smell Have you any traveller staying in your house ? Yes there is one said the confectioner — a man who came on horse back Then replied she take these four hundred rupees and go and get that traveller murdered

So the confectioner climbed down the ladder and sent for four executioners Brothers and he here are four hundred rupees Take this traveller off into the forest and kill him So they caught hold of King Bhoj and carried him off Brothers said he what are you going to do to me We are going to kill you dead said they And how much are you to get for the job ? asked the king We re to get four hundred rupees answered they Well brothers said the king I ll give you five hundred rupees not to kill me dead and I ll promise not to enter your city again so long as I live So he gave them five hundred rupees and then let him go

Thus you see the Brahmin s verse turned out true King Bhoj *had* pie in his pocket and that is how he well he left

BRAJ BHĀKHĀ

The next specimen which I give of this dialect comes from the district of Muttīrā, the head quarters of Biyā Bhākhā. The language is that illustrated by the grammatical sketch given in the introduction.

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WLSILP\ HINDI

BRAJ BHĀKHĀ

(DISTRICT, MUTIRĀ)

एक जने-को दो छोग हैं। उनमें से लोहरे ने कही कि काका मेरे बट-कौ धन मोए हैं। तब वा ने धन उन्हें बढ़ि करि दियौ। और घोरे दिनों पाछे लोहरे बेटा-ने सिगरौ धन इक ठीरौ करि को दूर देसन-कुँ चल्यौ और वा जगे अपनौ धन उडाय दियौ। और जब सिगरौ धन खर्च कर-चुक्यौ वा देस-में बड़ौ अकाल पड़्यौ और वह कगाल होन लागौ। तो एक बड़े आदमी के जाइ लगौ और वा ने वाण सूचर चराइवे-कुँ अपने खेतन-में पठाइयौ। वा-के मन-में आई उन छिलकाँ से जिन्हें सूचर खात-हैं अपनौ-हृ पेट भे और वाए कोई नाण देत हौं। तब वाण चेत आयौ कि मेरे वाप-की बलाड़ मजूरन-को रोटी चलत है और हाँ भोखन मरतु-है। अपने काका-की ढोरे जालगौ और वा से कहँगौ कि काका मैं न तेरौ और भगवान-कौ बड़ौ पाप कियौ-है और अब ऐसौ नाण रझौ कि तेरौ बेटा वालो। मोए अपने मजूरन-की नाई राख। और उठ्यौ और अपने वाप-की ढोरे चल्यौ। वह अभे दूर्दृ हौ कि वा-की वाप कु वाए देखत खिम तर्स आयौ और टौड़ के वाण चिपटाड़ लीनी थोर बलाड़ पिअर-कीनी। बेटा ने वा से कहो कि काका मैं ने तेरौ और भगवान-कौ बड़ौ पाप कियौ-है और अब ऐसौ नाण रझौ कि तेरौ बेटा वालो। वाप ने अपने नौकरन ते कही चोखे चोखे लत्ता लाओ और याए पहराओ और या के हाथन में चंगूठी थोर पामन में पनहा पहराओ और हम खाएं और मगन रहें। यह मेरौ छोरा मर-गयौ-है सो अब जिओ-है और खोड़ गयौ-है मो अब पायौ-है। और वे खूसी करन लागे ॥

और वा-कौ बड़ौ छोरा खित-पे है। जब वाम्बर-के टिग आयौ वा-ने गाड़वे और नाचवे-की आहट सुनी। तब वा-ने नौकरे वुकायौ और वा-से

पूँछी यह कहा है-रह्यौ-है। तो वा-ने कही कि तेरी भैया आयौ-है और तेरे काका-ने बड़ी जोनार करी-है या काजे कि वाए अच्छौ-भलौ देस्थौ-है। वा-ने रिस-के मारे भीतर जानौ न विचारौ। तब वा-के वाप-ने वाए मनायौ और वा-ने वाप-से कही हौं इतेक दिनाँ-से तेरी टहल करतु-हौं और कव-हूँ तेरी आग्या-ते वाहर नाए चल्यौ। पर तै-ने कव-हूँ सोए एक उद्ग्रा-हूँ नाए दियौ कि मैँ-जँ अपने दोस्तदारन-में खुस-लब्दी करतौ। जब तेरौ यह खोरा आयौ जा-ने सिगरौ धन राँड़ी-मूँड़नी-में विगार दियौ तब तै-ने वा-की काजे बड़ी जोनार कीनौ। तब वा-ने कही वेटा तृ तो सदा मेरे ढिंग रह्यौ-है और जो मेरौ है सो तेरौ है। पर तोए खुसी करनौ उचित है कि तेरी भैया मझौ भयौ फिर जिचौ-है और खोयौ भयौ पायौ-है ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA

(DISTRICT MUTHRA)

TRANSLITERATION AND TRANSLATION

Ek jñane ke do chhora he Un mē tu lohrie ne I thi
 A man of two sons were Them from the younger by it was said
 ki 'lala me batru dhan mor de Tab wāne dhan
 that, 'father, my share of fortune to me give Then him by fortune
 unhi batru diyau Am thori dinā pachhe lohri
 to them being divided having was given And a few days after the younger
 batra sigrau dhan il thauru I illai du dusan lū
 son by all fortune one place made having a distant country to
 chalau, aur wa rge ypnā dhan wi diwāi am
 it was gone, and that in place his own substance was squandered And
 yb sigrau dhan I harich I ni chulāu wi des mē bari
 when all fortune expenditure was completed that country in a great
 alal parāu tur wali lāngal hon lagau To el bui ad'mi
 famine sell and he poor to be began Then a great man
 le jal ligau wi wāne wi suni
 of (house in) having gone I e attached himself and I im by as for I im suni
 churub kū ypnā I hātā mē pathiyau Wale mā mē ii un
 feeding for his own fields in it was sent Him of mind in it came those
 chhātā te jñhātā suni I hit hātā ypnā hu pet bhātā wi wā
 husks with which swine eating a/c his own also belly I e may fill and to him
 lor nu det hātā I b wāc chet i m li 'mā bipe
 anybody not giving was Then to him sense came that 'my father of
 bātā mātārānā lātā chhit hātā wi hātā bhol hātā mātā hātā Apne
 many labourers of bread going is and I bātā dāng am My own
 lālātā dhore jñhātā tur wās I thāgau li 'lātā mātā no tāra
 father of near I will go and I m to I will say that father, me by of thee
 aui Bhagwan-kāu bātā pap I yātā-hātā, wi ib mātā nāc iñhātā
 and God of great sin made is, and now such not I remained
 li tātā bātā bātā Mōc ypnā mātārānā lātā nañ iñhātā
 that thy son I may be called Me thy own labourers of lātā keep"

Aui uthyau aur apne bap ke dhoie chalyau Wah abhai durai
And he arose and his own father of near started He as yet far off even
 hau li wake bap hū wae dekhat khem tuis ayau, aur daur kai Wah abhai durai
was that him of father to him seeing presently pity came, and sun having
 wae chip'tu linau aur balai puar linau Beta ne
as for him having embraced it was taken and much affection was made The son by
 wa se kahi li kaka mai ne terau aui Bhagwan kau buau
him to it was said that father me by of thee and God of great
 pap hiyu hui aui ab aisau nae iahyu li terau beta
sin done us and now such not I remained that thy son
 bījāī' Bap ne apne naukīan te kahi, chokhe
I may be called' The father by his own servants to it was said good
 clothe lita lao tu yie pahīaaū tur va ke hīthan mē²
good garments bring and this one cause to wear and this-one of hands on
 aguthi tur paman mē pan'ha pahīaaū tu ham khāī aui magan
a ring and feet on shoes cause to wear and we may eat and rejoiced
 iahāī lah meiāu chhoia mai gayau hui so ab jau hai, tu
may remain This my son dead gone was he now alive is and
 khol gayu hau so ab payau hai' Aui wai khusi karan lige
lost gone was he now found is' And they merriment to make began
 Am wa kau buu chhoia khet paī hui Jab bahhar ke dhung
And him of elder son field on was When house of near
 ayuu wa ne gaibe sur nach'be li ahat suni Tab wa ne
he came I'm by singing and dancing of sound was heard Then him by
 naukīe bulayau aur wa se pūchhi veh kaha hwai rahyau
a servant was called, and him from it was enquired 'this what occurring
 hai? To wa ne kahi li 'terau bhava aya hai aur teie
is?' Then him by it was said that 'thy brother come is, and thy
 laka ne bari jonai kai hai, ya kaje li wae achchhau bhalu
father by great feast made is this for that as for him safe and sound
 dekhvau hai Wa ne ris le mare bhitai janu nī bicharau Tab
it seen is Him by anger of from inside to go not it was thought Then
 wāke bap ne wae manayau aui wāne bap se kahi
him of father by as for him it was appeased, and him by father to it was said
 haū itek dināe teri tahal kāratu haū aui kub hū
** I so many days from thy service doing am and ever even*
 teri agja te bahui nae chalyau, paī tai ne kab hū moe
thy orders from outside not I went but thee by ever even to me
 ek unna hū nae divau li māī ū apne dostdaian mē
a kid even not was given that I too my own friends among

khush labdi lar⁴tu Jab teru yah chhora tu tu jne
 merriment might have made When thy this son came whom by
 sig iau dhan rām mūnī mā bigu diyu tub tu ne wa ke kaje
 all fortune has lots etc among was wasted then thee by him of for
 bari jan n kimi' Tub wa-ne kahi 'bcti tu to
 great feast was done Then him by it was said son thou verily
 sadī mere dhin⁴ rāhu tu hui tu jo maru hai so terau
 always me of near having dwelt at and what mine is that thine
 hai paī toe lhusi l u m uchit hu li tātu bharya
 is but to thee merriment to male proper was because thy brother
 māy tu bhay tu plur jau hu, am khoay tu bhav tu pay tu hu'
 dead became, again alive is, and lost became, found is'

OLD BRAJ BHĀKHĀ

I now proceed to give specimens of old literary Braj Bhakha. To those able to read them transliteration and interlinear translation will be unnecessary. I therefore in each case give only the text in the vernacular character and a literal translation. A short extract from the Sri Sagai is here given in order to illustrate the Braj Bhakha of the sixteenth century.

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA (SURI DAS)

ब्रज घर घर सब भोजन साजत ।
 सब की द्वार वधाई बानत ॥
 सकट जोरि लै चले देव बलि ।
 गोकुल ब्रजवासी सब हिलि मिलि ॥
 दधि लोनी सधु साजि मिठाई ।
 कहै लगि कहड़े सबै बहुताई ॥
 घर घर तें पकवान चलाये ।
 निकसि गाँव के गोद्धुँडे आये ॥
 ब्रज वासी तहै जुरे अपारा ।
 सिधु समान न बार न पारा ॥
 पैडे चलन नहीं कोउ पावत ।
 सकट चले सब भोजन आवत ॥
 सहस सकट चले नद महर को ।
 अवर सकट कितनी घर घर को ॥
 सूरदास प्रभु महिमा सागर ।
 गोकुल प्रकटे हैं हरि नागर ॥

TRANSLATION

[Krishna has persuaded the cowherds of Gokula to abandon the worship of Indra and instead to offer homage to Mount Govardhana. The verses describe how they bring offerings of food to the mountain.]

In every house in Brīj are they preparing food and joyful music is being played in the doorway of each. The inhabitants of Gokul and Brīj all yoked their carts and

carried off the offerings to the God Salted tyre did they prepare and sweetmeats of honey How am I to tell all the exceeding quantity of it Cates did they despatch from every house as they issued from the village and came to the cultivated land around it There did the inhabitants form a wondrous collection broad as the shore less ocean No one had to go on foot for they travelled in the carts which carried the provisions From Prince Nund's¹ house alone went forth a thousand carts so how many others were there of the other houses? Says Sur das the Lord is an Ocean of Majesty and he became manifest in Gol ul as the youthful Han

¹Nand astiholder of the cowards a little son of Jagarna who assumed the name of Nand (Han). The tradition that he so often travelled on a very old and worn out cart is not the traditional report as the sole of conveyance used by a boor to walk about no one believed it. The Jagarna tells us positively that he was a friend and follower of the saint Jagarna a member of a strict asceticism and from bringing them numerous gifts of the Go pens of the King. See Mr. J. Benoy n T R A 100 11 fol ff

I next give a few of the easiest verses of the Sat sai of Bihari as examples of the Braj Bhakha of the seventeenth century

[No 3]

INDO ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(EXTRACTS FROM THE SAT SAI)

(Bihāri lāl, c 1650)

वसत कर्तु वर्णन ।
दिस दिस कुमुकित देखिये उपवन विपिन समाज ।
मनहु वियोगिनि कौ कियौ सर पनर रितु राज ॥ १ ॥

यौध चर्तु वर्णन ।
नाहिन ये पावक प्रबल लुऐं चलति चहुँ पास ।
मनौ विरह बसत के गौखम लेति उसास ॥ २ ॥

समीर वर्णन ।
चुवतु खेद मकरद कन तरु तरु तर विरमाय ।
आवतु दक्षिन देस तें थक्यौ बटोही वाय ॥ ३ ॥

TRANSLATION

1 THE SPRING

In every quarter appears the array of gaudens and of groves in blossom (Each flower is a Cupid's shaft) and it is as though the King of Seasons had built a cage of these arrows (in which to imprison) fair ones distraught by love

2 THE HOT SEASON

This is not a mighty conflagration T's the fierce hot winds blowing on every side The summer is as it were heaving hot sighs for the departed spring

3 THE BREEZE

From the (sandal scented) south country there comes a wanderer —the breeze He lingers beneath each tree The sweat (upon his brow) is the nectar which (he has gathered from) the flowers on his way

Finally I give an extract from the Raj nati to illustrate the Braj Bhakha of the early part of the 19th century

[No 4]

JINDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

(BIAJ BHAKHA)

(EXTRACT FROM THE RAJ-NITI)

(Lallū-jī Lal, 1843)

गोदावरी नदी-के तीर एक सिमल-कौ रुख । ता-पै सब दिस-की पंछी आय विश्राम क्षेत्र-है । एक दिन प्रातः-ही लघुपतनक नाम काग जाग्यौ । वह एक काल-रूप व्याधी-कौं दूर-ते आवतु देखि चिचाय-करि कहनि लाग्यौ आज भोर-ही-की वेला अधर्मी दुराचारी-कौ मुख देख्यौ । सो न जानियै कहा होय । ऐसे विचारि लघुपतनक काग उड़ि-गयौ । कहौं-है कि—

उतपात-की ठाम पंडित चतुर न रहै ।

मूरख भय सोग बैद्यौ सहै ॥

इतेक-में व्याधी-ने रुख तरे चॉवर-की कनिका डारि ता-पर जाल पसाखौ । तहौं चिच्चीब कपोत कुटुंब समेत उड़त उत आय कढ़गौ । तिन-मेंते एक पंछी देखि बोल्यौ इन चॉवरनि-कौं हौं चुग्यौ चहतु-हौं । चिच्चीब कही और या वन में चॉवर कहाँ-ते आये । यह कछु कौतुक है । या-ते ये भो-कौं नौके नाहीं लागतु ॥

TRANSLATION

On the bank of the river Godavari was a silk-cotton tree, on which birds of every quarter used to roost. One day, very early in the morning, a crow named Laghupatana, awoke and saw a hunter approaching from a distance, like the God of Death himself. He screamed out and began to remark (what an unlucky omen it was that) the first thing he should see on the dawn of that day was an unscrupulous villainous countenance. 'Who knows,' thought he, 'what is going to happen next?' Having thus considered, the crow Laghupatana flew away. For it is said,—

'A wise man remains not in the place of calamity'

'But a fool stays there, and snaps fear and sorrow'

In the meantime the hunter scattered grains of husked rice at the foot of the tree and over them spread his net. There came flying Chitragriva (the king of the pigeons) with his family. One of them said, 'I should like to have a peck at that husked rice.' But Chitragriva said, 'Hello, how does husked rice come into this forest? This is something quite out of the way. I therefore don't like the look of it.'

BRAJ BHĀKHĀ OF ALIGARH

To the north east of Muttra lies the district of Aligarh. Here the language is Braj Bhakha but it has some prominent local peculiarities or, at least has peculiarities which do not occur in the specimens received from Muttra.

I give two specimens of the Braj Bhalha of Aligarh a version of the Parable of the Prodigal Son, and a Folksong. The following points may be noted —

Pronunciation — There is a tendency of the letter *s* to disappear when it precedes a consonant which is doubled in compensation. Thus *nauLannu sū* for *nauJaianu sī* from the servants. This is very common in the Bhadauri form of Bundeli. The letter *w* when preceded by a long vowel often becomes *m*. Thus *manaman* for *manawan* to celebrate *baman*, fifty two, *tomati* she (was) weeping. *Ky* is sometimes softened to *cl* as in *clo* for *ljo* why. *J* before *d* sometimes becomes *d* as in *bled dayan* for *blej dayan* he sent. A final aspirate surd consonant is deaspirated as in *Lat* for *hath* a hand. In the word *Lulapl* for *qusī* a bolt consonants have been transposed.

Declension — A final short *u* is added to weak nouns even more commonly than in standard Braj Bhakha. The *u* is retained in all cases and both numbers. Thus *bap* or *bapu* a father *bapu sī* (he said) to the father, *lletanu mē* in the fields *mayanu han* of the servants. In one instance we find the word *saya* used as the accusative dative of *saya* a ling.

The postpositions *ne* is in standard Braj Bhakha but we have also *nu* (as well as *ne*) for the agent as in *tum nu mil mani lai* you have given a feast and *lē* (as well as *lī*) for the accusative dative as in *ak Jane lē* to a certain man.

In the **Pronouns**, the accusative dative of *mai* is *moy* or *moe* as in the standard and *mo e* is me also. The pronoun of the third person is very peculiar. It is *gu* or *gwa* with an accusative dative *gwai* and an oblique form *gwi*. The plural is *gwe* oblique *gumi*. With it is connected *gwa* (often written *nica* नि) there = *wala*. Thus is its accusative dative *gwy* oblique *ga*.

The present of the Verb Substantive is —

Sing	Plur
1 <i>ū</i>	<i>ē</i>
2 <i>e</i>	<i>au</i>
3 <i>e</i>	<i>ē</i>

No doubt *e* is often pronounced *ai* and *ē* *aī*. The Past Tense masculine is *o* (or *au*), plural *e*. In other words in Aligarh the initial *l* of standard Braj Bhakha is dropped.

When the verb substantive is used as an auxiliary with a present participle the two are sometimes joined so as to form one word. Thus *mar tū* for *maratī* I am dying. *Hatu e* is used to mean he is. The conjunctive participle which is *lwa* in standard Braj Bhakha becomes *lai* in Aligarh. Thus *lai gayau* for *lwa gayan* he became.

In all verbs the sign of the conjunctive participle is *lē* not *Lat*. Braj Bhakha is reported to be spoken in Aligarh by 992 200 people.

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, ALIGARH)

SPECIMEN I.

एक जने-को है बेटा ए। उन-मेंते क्षेट्र-ने वाप-सूँ कह्यौ कि ए वाप
मेरी जो बांटु होतु-ए सो मोय है-हेत। तब ग्वा-ने मालु उन्हैं बांटि हयौ।
तब क्षेट्री बेटा सबु इक-ठारौ करि-को परदेस-कूँ चल्यौ-गयौ औरु ग्वा अपनौ सबु
मालु गुलश्चर्ननु-में उड़ायौ। जब सबु उड़ाय खाय चुक्यौ ग्वा देस-में बड़ी अकालु
पग्यौ। फिरि गु बड़ी कंगालु है-गयौ। तब ग्वा देस-को एक भागिमान-को
सहारे-सूँ जाय लग्यौ। ग्वा-ने ग्वा-कूँ अपने खेतनु-में सूचर चुगाइवे भेद-दयौ।
सूचर जो खात-एँ ग्वा-की क्लृष्ण-सूँ पेटु भरिवे-कूँ तथ्यार हौ। खाय कोई कक्षू
ना ओ देतु। जब ग्वाय होसु आयौ तब ग्वा-ने कही मेरे वापु-को बहुत-से मजूरनु-
कूँ सुकतेरीं गेटीं एँ औरु में भूखनु मरतूँ। मैं याँ-ते उठि-को अपने वाप-को
जौरे जाऊगौ औरु ग्वा-ते कहँगौ कि मैं-ने भगमान-को सामने औरु तिहारे अगार
पापु कस्थौ-ए औरु अब मैं तिहारौ बेटा कहाइवे लायक ना जॉ। जैसे औरु मजूर
रहत-एँ तैसे मो-ज-ए राखिलै। खाँ-ते चलि-को अपने वाप-को जौरे आयौ।
परि बहुत दूरि-ते-इँ ग्वा-को वाप-कूँ लखाय पस्थौ औरु तब वाप-कूँ तसुँ आय-गयौ
औरु दीक्षौ औरु बेटा-की जेट भरि-लर्दू औरु पुचकास्थौ। औरु बेटा-ने वाप-सूँ
कही कि ए वाप मैं-ने भगमान-को अगार औरु तिहारे देखत पापु कस्थौ औरु
अब मैं तिहारौ बेटा कहाइवे लायक ना जॉ। परि वाप-ने अपने नौकनु-सूँ
कही कि अच्छे अच्छे ओढ़ना लाओ औरु जाय-पहराओ औरु क्षाप जा-को हात-में
पहराओ औरु पनही पायनु-में पहराओ। चलौ खाँय औरु चैन करै। काहे-
ते कि जि मेरी बेटा मरि गयौ-ओ औरु फिरि जी-पस्थौ। खोय गयौ-ओ
औरु पाय-गयौ। औरु फिरि वे खुसी मनामन लगे ॥

ग्वा खन ग्वा-को बड़ी बेटा खेत-में ओ। जब गु घर-को जौरे आयौ तौ ग्वा-ने
गाइवै नाचिवै सुन्धौ। औरु एकु नौकरु बुलायौ औरु पृष्ठी कि याँ का है-रह्यो-
ए। ग्वा-ने ग्वा-सूँ कही कि तेरौ मैया आय-गयौ-ए औरु तेरे वाप-ने ग्वा-की महमानी

काहे-तें कि गु भलौ चंगौ आय-गयौ-ए । तब गु बड़ौ रिस भयौ और भीतर न धख्यौ । जा-तें ग्वा-कौ वापु बाहिर निकसि आयौ और ग्वा-कू मनायौ । तब ग्वा-ने अपने बाप-कू ज्वाबु दयौ कि मैं इतने वर्सनु-तें तिहारी ठहल कर-रद्दौ-जैं और न मैं तिहारी बात-तें कब-हँ बाहिर भयौ । तौ-ज तुम-ने कब-हँ मोय एकु बकरिया-कौ बच्च-ज न दयौ कि यारनु-में लहरि उड़ावतौ । परि जैसें जि तिहारी बेटा आयौ जा-ने तिहारी सब जमा पूँजी रंडिनु-की संग उड़ाय खाय डारी ग्वा-कौ तुम-नु महमानी करी-ए । ग्वा-ने ग्वा-सूँ कही कि बेटा हमेस तू मेरे-ई जौरें रहतु-ए । जो कछू भो-मे हतु-ए सो तेरौ-ई ए । जि हम-कूँ चहियति-ई कि हम खुसी मनावते और खस होते । काहे-तें कि जि तेरौ भैया मरि-गयौ-ओ फिरि जौ-पह्यौ । और जातु-रद्दौ-ओ फिरि आय-गयौ ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

DISTRICT, ALIGARH

SPECIMEN |

TRANSLITERATION AND TRANSLATION

Ek Jane kē dwai beta e Un mē tē chhote ne bap sū
 A man to two sons were Them from the younger by the father to
 Lahyau ki 'e bap, meiau jo bātu hotue so moy
 it was said that, 'O father my wlat slane becoming is that to me
 dai deu' Tab gwa ne malu unhaī bāti dayau Tab
 gave' Then I'm by the property to them dividing was given Then
 chhotau beta sabu ik thaunau kui kē pai des kū
 The younger son all in one place made having a foreign country to
 chalyau gayau, turu gwā apnau sabu malu gul chbarranu mē urayau
 went away, and there is own all property debauchery in was wasted
 Jab sabu uray I hay chul yau gwa des m̄ barau akalu paryau
 When all wasting eating was finished that country in a great famine fell
 Phiri gu baian langulu hai gayau Tab gwa des le el
 Agam he very poor became Then that country of a
 bhagman ke sahan sū jiy lagyau Gwa ne gwa kū
 rich man of support by leaving gone he attached himself Him by him as for
 apne khetanu m̄ suni chuganbe bhud dīvau Suni jo khatē
 his own fields in swine for feeding it was sent Swine wlat eating are
 gwa ki chhūchhu sū petu bhaubelū tayjar hru Gway hoī
 flat of the hust with the belly filling for ready he was To him anyone
 nichhu na o detu Jab gway hosu ayan tab gwa ne
 anything not was giving When to I'm sense came, then I'm by
 I ahī, mere bapulē bahut se majurunu kū mul 'tūrī lotī ē
 it was said my father to many very servants to abundant loaves are
 aurū maī l hul hanu mārtū Māī vītū uthi l ē ipne
 and I by lunges dying am I leave from arisen laying my own
 bap lē jaure jaūgan aurū gwa tē l ahūgau li, 'maī ne Bhag man l
 father of near will go and I'm to I will say that me by God of
 same turu tihare agar papu l tryau aurū ab māī tiharu buta
 before and of you in front sin done is and now I your so

kahaibe layak na ū Jaise auru majui rahat-e, taise
 for being called worthy not am As other servants living are, so
 mo u e ralhi lai " Gwā tē chali hē ap-ne bap he jaure
 me also Leep " The from gone having his own father of near
 ayau Pari bahut duri tē ī gwa ke bap kū lakhay
 he came But great distance from even his father to being visible
 paryau Auru tab bap kū tarsu ay gryau auru dauryau auru
 he fell And then the father to compassion arrived, and he ran and
 beti hī jet bhari lai, auru puch'haryau Auru beta ne bap sū
 the son of am was filled, and he was lissed And the son by the father to
 kahi ki e bap maī ne Bhag'man he agai auru tihare
 it was said that, 'O father, me by God of before and of you
 dehhat papu laryau auru ab maī tiharau beta kahaibe
 in the sight sin was done, and now I ydm son for being called
 layak na ū, Pari bap ne ap-ne naukannu sū kahi ki
 worthy not am' But the father by his own servants to it was said that
 achchhe achchhe orh'na laau auru jay pahraau auru chhap
 good good clothing bring, and to this one put on, and a ring
 ja le hat mē pahraau, auru pan'hi pāyanu mē pah'iaau Chalau
 this one of hand on put on and shoes feet on put on Come,
 khāy, auru chain karaī Kahe tē hī ji
 let us eat and rejoicing let us make What from (ie because) that this
 merau beta mari gayau o auru phiri ji paryau, khoy gayau o, auru
 my son having died gone is, and again came to life, lost gone was, and
 pay gayau Auru phiri we khusi manaman lage
 found went And again they happiness to celebrate began
 Gwa khan gwa kau barau beta khet-mē o Jab gu
 (At) that time him of the big son the field in was When he
 ghar he jaure ayan tau gwa ne gaibau nachibau sunyau Auru
 the house of near came, then him by singing dancing was heard And
 eku naukaru bulayan auru puchhi ki 'yā ka hai rahay e?'
 a servant was called and it was asked that, here what happening is?
 Gwa ne gwa sū kahi hī 'terau bhuya av gayau e, auru tere
 Him by him to it was said that thy other arrived is, and tly
 bap ne gwa hī mah'mani kare, kahe tē hī gu bhalau changau
 father by him of feast made is, because that he well healthy
 ay gayau e Tab gu barau 118 bhayau auru bhitar na dhasyau
 arrived is' Then he very angry became and within not he entered
 Ja tē gwa kau bapu bahr nikai ayau auru gwa kū
 This from him of the father outside having emerged came and him to

manayau Tab gwa ne ap'ne bap hū jwabu dayau ki
 it was remonstrated Then him by his own father to answer was given that
 maī it'ne barsanu tē tihari tahal kar rahyau ū auru na maī
 'I so many years from your service doing been am, and not I
 tihari bat-tē lab hū bahn bh̄iyau Tau u tum ne kab hū
 your word from ever outside became Nevertheless you by ever
 moy chu bahaiya hau bachcha u na dayau ki yaranu mē
 to-me a she goat of young one even not was given that friends among
 lahari uwāw'tau Pari jaisē ū tihala u beta ayāu
 pleasure (I) might have aroused But as soon as this your son came,
 wlam by your all collection pūjī rāndinu le sang may khay
 dari gwa ki tum nu māh'mani lāri e Gwa ne gwa sū
 was th' own away him of you b, a feast made is' Ham by him to
 kahi ki beta hrimes tu mere i jawā īrhitu e Jo
 it was said that son always thou me of even near living art w'l at
 lachhu mo p̄e hatu c, so tūru i Ji ham hū ch̄hriyata i
 anything me on being is that thing even is This us to is proper verily,
 ki him khusi manaw'te turn khus hote
 that we rejoicing should have celebrated and rejoiced should have been
 Kabe tē ki ji teru bh̄iyā māi gayau o phūi ji paryau,
 Because that this tly brother dead having gone is again came to life,
 awu jatu rahyau o phūi ty gayau'
 and lost was again arrived'

The next specimen from Aligarh is a popular song in four verses. It tells the story of the departure of Nala and his Queen, Damayanti, from his home and kingdom. Nala had been ruined by gambling and lost all that he possessed. The whole tale is one of the most famous in Indian literature.

[No. 6.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BRAJ BHĀKHA.

(DISTRICT, ALIGARH.)

SPECIMEN II.

सोने रुपे-को महल बने राजा नल-की जा-की सुन-पीतरि-को है-गये । औराँ जीराँ खास अद्व सुठी भरि ना रह्यौ । नल-के हैं गये कौला माटी राख । सोने-की साँकर ग्व-ज सुन-पीतरि-की है-गई । ग्वा-ज-तें है-गयौ लोहु । रानी तौ राजे समझावै बलमा छोड़ौ नगर-कौ भोहु । अब रानी राजा दोज पंथ सिधारैं परमरि-पै ॥ १ ॥

भरि चौमासे सोई दुमेती जाय चिन्ता व्यापी गैल-की । आभूखन लये सम्हारि । खम्म-खम्म-सूँ मिलति दुमेती रानी रोमति छाती फारि । नल राजा-ने बान सम्हारे । काच महल कोठार कुलफ नल-ने जड़ि-द्ये तारे । करी किछे-सूँ परनाम । ज्वाला-सुखी लथी नल-ने खाँड़ी कोठनु-पै लाल कमान । गोटा फाँसे नल-ने सब धरि लौने फेट-में ॥ २ ॥

रानी राजा निकरि फैरि दरवाजे-पै आये । करि आधीनि दर्ड परिकम्मा जब किछे-कूँ नल-ने ज्वाव सुनाये । मेरौ अमरु रह्यौ खाई कोटु । मेरौ तेरौ विछुख्यौ है किछे दादा जोटु । मेरौ तेरौ विछुरनु सुनि किछे भैया है-चुक्यौ । अब मेरौ तेरौ हरि-ने विगारी आजु । तो-में किछे बैठि-कैं भूँच्यौ बामन-गढ़-कौ भैंने राजु । आजु उछ्यौ किछे दानो तो-तें पानी । जीज़ेगौ तौ फैरि मिलूँगौ । नर्दैं आय-गई मेरौ काल-की बानी । सुनि किछे मेरे बौर नल राजा-के कारने तू मति छजौ दल-नौर । सो भड़क-भड़क नल आँसू डारै रोय किछे-सूँ थों काहै ॥ ३ ॥

रानी-उ रोवै राजा-उ रोवै जा-कौ गढ़ पथरा-कौ गहमखौ । सुनि राजा मेरौ बात । जा दिन तै-ने हूँ बनवायौ तै-ने चों न बनाय-द्ये मेरे दोज हात ।

जा दिन राजा कारीगर बुलवाये और जैचे नीचे तै-ने बुर्ज चिनाये खोदि नीब
मेरी धरि-दर्द औँड़ी । जब राजा तै-ने पाँय न बनवाये । देतौ पाँय बनाय ।
संग तिहारे चलतौ राजा आधी विपिता सितौ बटाय । सो बैसी कहूँ हौरा
नरवर-वारे मेरौ धरु वासुक-ने गहि-लयौ ॥ ४ ॥

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

DISTRICT ALIGARH

SPECIMEN II

TRANSLITERATION AND TRANSLATION

I

Sone iupe he mahal bane Raja Nal he ja he sun pitari he
 , Gold silver of palaces were made king Nal of wheel of brass of
 hai gaye Auru jaurā khas ann muthi bhaui na iahyau Nal ke
 became There(and) here pits (of) gram a handful not remained Nal of
 hai gaye laula mati rakh Sone ki shai gwai u sun pitari ki hai gai
 they became of as coal earth ashes Gold of clean flat too brass of became
 Gwa u tē hai gayau lohu Ram tau Rajai samjhawai,
 Flat too from became iron Ram then Raja to males to understand
 'Bal'ma chhorau nagar kau mohu Ab Rani Raja dou panth
 Beloved, give up city of affection Now queen Ling botl way
 sidharai pamari pai go the gate at

II

Bhari chaumase soi Dumēti jay
 The entire four months (ie rainy season) slept Damayanti all whom
 chunta byapi gal ki Abhukhan lye samhari Khāmm khāmm sū
 anxiety pervaded road of Ornaments sleep arranged Pillai after pillar with
 milāti Dumēti Rani romati chhati phaui Nal Raja ne ban
 embracing Damayanti queen weeping bosom sending Nal Raja by arrows
 samhare Kach mahal lothai kulaph Nal ne jarai daye/ tare
 were arranged Crystal palace store house bolts Nal by were fastened locks
 Kuri kulle sū parnam Jwala mukhi layau Nal ne khārau
 Was made the font to salutations Jwalamukhi was taken Nal by sword
 lothanu pari lal kaman Gota phāse Nal ne sab dhami
 shoulders at red bow Counters dice Nal by all having been placed
 hne phet mē.
 were taken waistband in

III

Rani Raja nikau phani dai*baje poi aye Kau
 Rani Raja having come out again the door way at came Doing
 adhins dai parikammda jab kille kū Nal ne jwab
supplication, was given perambulation when fort to Nal by answers
 sunayc 'Merau umau iahau khai lotu Meau
were caused to be heard 'My everlasting remain moat (and) fort My
 tauru bichhuyau hai Kille Dida, jotu Merau tiau bichhuranu
thy separated is Fort Brother, company My thy separation
 suni Kille Bhayi hu chulyau Ab meri teri Hrune bigari
hear Fort Brother is completed Now mine thine God by has been undone
 rju To mī Kille baithi lē bhūjyau būmā gah kau maī ne
today Thee in, Fort, having sat was enjoyed fifty two forts of me by
 rju Aju uthyau Kille dano to tē pam Jīngu
kingdom Today rose, Fort grain thee from water (If) I shall live
 tau phani milugau, naī u gu meri kāl ki bani Suni
then again I shall meet, otherwise came my death of words Hear
 Kille, meri bu Nal Raja kīne tu mati hujau dal gu
Fort, my brother, Nal Raja of reason by thou do not become sad
 So bhaik bhuruk Nal ūsu daiai roj kille sū vō kīhai
Thus in agitation Nal tears sheds crying fort to thus says

IV

Rani u rowai Raja u rowai jā kau gulu pathākau gah'bhr̄au
 Rani too weeps Raja too weeps whose fort stone of melted
 'Sunu Raja meri bat Ja din tai ne hū ban*wayau tai no
 'Hear, Raja, my word What day thee by I was caused to be built, thee by
 chō na ban̄iy dyaē mere dou hat Ja din Raja kārigai
 why not were made my two hands What day King, masons
 bul*waye auru ūche nichu tu ne buij chunayc khodi
 were summoned, and high low thee by towers were carried out, having dug
 mb meri dhari dai aūri, jab Raja tu ne pāy nī
 foundations my were placed deep then King, thee by feet not
 ban*waye detau pāy bani Sing
 were caused to be made (thou) shouldst have given feet having made With
 tħue chal'tru Raja idhi bipita ktau
 of thee (I) would have called King, half the misfortune (I) would have taken
 batay So kāsi Jarū hira Nar'bar wate meau dhru
 having shaved So how am I to do, jewel Nar bar of my body
 Basuk ne gah hujau'
 Basuk by is firmly held'

FREE TRANSLATION OF THE FOREGOING

1 The gold and silver palaces of King Nala all were turned to brass There were store houses (pits) on this side and that but not a handful of grain was left All his substance was reduced to charcoal earth, and ashes His chains of gold they too changed into brass and broke itself to iron The Queen thus counsels the King 'For sake, my lord thy attachment to the city' Bound for the journey both the King and Queen stand at the threshold

2 Queen Damayanti who had slept at ease throughout the four months of the rainy season, is now weighed down with anxiety thinking of the journey She counts her jewels She gives the parting embrace to each pillar of her home she weeps as if her very heart would break King Nala arranges his arrows He closes his crystal palaces does King Nala and locks the store houses Saluting the fort King Nala takes up his scimitar Jwala mukhi and hangs the crimson bow over his shoulders, while in his waistband he put his counters and his dice¹

3 The King and the Queen then issue forth to the gate With humble steps the King goes round the fort and addresses it as follows 'Stand firm, for ever ye moat and walls Although we must part Listen, O Fort the time has come that we must bid fare well for the Fates have ordained that we must be separated Seated here in thee I held sway over fifty two other forts but henceforth must I seek my bread elsewhere I will return if life last, if not death will have summoned me But O dear brother Fort, feel not thou care on my account' Nila shed hot tears while he thus addressed the fort

4 The King weeps and weeps the Queen, and the heart of the stony fort melts 'Listen to me, O King when thou didst build me why didst not thou construct for me a pan of hands Thou didst collect the builders and they made the towers high and low, and laid the foundations deep, but why didst not thou shape a pan of feet for me Had I feet I would go with ye and share half your troubles Alas! I am helpless, held fast, O jewel of Narbûr, as I am in the grasp of Basuki²'

The ruling pass on of gambling still prevails

¹ Basuki supports the earth The meaning is that the fort cannot accompany the king as it is rooted in the earth

BRAJ BHĀKHĀ OF AGRA

Four principal dialects have been reported as spoken in the district of Agra. The town of Agra the head quarters of the district was for many years the capital of the Mughul emperors hence we have here and in the country immediately surrounding it Urdu. In the south of the district on the bank of the Chambal the language is the Bhadauri form of Bundeli. The rest of the district is divided into two nearly equal parts by a line running approximately north and south. To the west of this line in the country touching the district of Muttra and the State of Bharatpur the local officials report the dialect to be Braj Bihārī; to its east in the country bounded by Aligarh, Etah and Kunjpuri they call the dialect simply Gāwānī or Khūnī Boli. As will be seen from the specimens both of these are Braj Bihārī—the western dialect agreeing with that of Muttra and the eastern closely resembling that of Aligarh.

The following are the language figures for the district of Agra—

Urdu	200 000
Braj Bihārī West of District	380 000
East of District	217 000
	—————
	597 000
Bhadauri	950 000
Other languages	6 96
	—————
	1 003 796

These figures are based on the census of 1891.

As a specimen of the form of Braj Bhākhā spoken on the west of the district I give the first few lines of the Parable of the Prodigal Son. It will be seen that it is quite the same as the dialect of Muttra.

[No 7]

INDO-ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(WEST OR DISTRICT AGRA)

एकु आदिमी कैँ दो पूत हे । उनि मैँ-से लौहरे-नै न्राप-तें कही कै ऐ काका
 मेरे बॉट-कौ मालु मोइ दै दै । तब वा नै मालु विनि कूँ बॉटि दियौ । कछुक
 दिन बैतै लौहरौ छौरा सबु इकड्हौ करि-कै दूरि देस-कूँ चल्यौ-गयौ । महाँ
 वा-नै अपनौ मालु कुसग मै उडायौ । जब सबु निवटाड़ चुक्यौ वा देस मैं
 अकालु पस्हौ । वुह गरीबु होन लाग्यौ । तब वा देस-को एकु वडे अदिमी के
 जहाँ जाड़ लाग्यौ । वा नै वा कूँ अपने खेतनि मैं सूगर चराइवे-कूँ भेज्यौ ॥

TRANSLITERATION AND TRANSLATION.

Eku adumi lai do put he Un mvi se lauhie naï bap te
A man to two sons were Them in from the younger by father to
 lahi kai ai hal i, meie bat kau malu moi dai dai' Tab
it was said that 'O father, my share of property to me give' Then
 ba mvi malu him kū bat diyu Kuchhuk din bitai
him by fortune them to having divided was given Some days on passing
 lauhiau chhaura sibu latshau kau lai duri des kū chalyau gayau
the younger son all together made having distant land to went away
 Mihā ba naï apnau malu lusang maï wayau Jab sabu
Take him by his own property evil company in was wasted away When all
 nibtau chulyau ba des mvi akalu paryau Buh gribu hon
completely was finished that country in famine fell He poor to be
 ligyau Tab ba des ke elu bai adumi he jahā ju
began Then that country of a great man of here having gone
 ligyau Ba ne ba kū apne khetan' maï sugir charaibe kū
he attached himself Him by him as for his own fields in mine feeding for
 bhejyau
it was sent

The Bīj Bhākhī spoken in the east of Agtia is almost the same as that of Aligarh. It has all the peculiarities of the dialect of the latter district including the typical pronoun of the third person *gu* or *gwa*.

The only important local peculiarity (which also exists to a less extent elsewhere in the Braj Bhākhī tract) is the tendency to drop the *y* in the past participle. Thus *clalau* instead of *clalyau*. In the specimen we may also notice the following —

An instrumental singular in *an* is *bl* /*lam* by hunger and in oblique plural in *enu* as in *lame:enu lū* to servants. Note also the frequent use of contractions observed also in other forms of Bīj Kānaujī and Bundeli. Such are *lhataī* for *lh tāī* are eating *deto*, for *det o* he was giving and *rialtū* for *marat ū* I am dying.

The specimen consists of the first few lines of the Prable of the Prodigal Son.

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(EAST OF DISTRICT AGRA)

एक आदिमी कैं दो बेटा हे । छोटे बेटा-ने अपने बाप ते कही कै और
 कक्कू मेरे बॉठ कौ मालु मो कूँ दै-दै । तब ग्वा-ने मालु गुनि कूँ बॉठि दयौ ।
 थोडे दिन पीछे छोटी मौँडा सबु समैठि कैं दूरि देस कूँ चलौ गयौ । महाँ
 ग्वा ने अपनौ मालु खोटे सग मैं उडाय दयौ । जब सबु निवटाड़ चुकौ ग्वा
 देस मैं बड़ी अकालु परौ । जब गरीब होन लगौ तब ग्वा देस के एक बडे
 आदिमी कैं जाइ लगौ । ग्वा ने ग्वा कूँ अपने खेतनु मैं सूगर घेरिबे कूँ खँद्यौ ।
 ग्वा कौ मज्जी जिह हौ कै गुनि छेलिकन ते जिन्हे सूगर खातैं अपनौ पेटु भरैं
 जा के मारैं कै कोजा ग्वा कूँ नही देतौ । तब होस मैं आइ कै कही कै मेरे
 बाप कैं भौत से कमरेनु कूँ भौत—सी रोटी हैं और मैं भूखनि मत्तू ॥

TRANSLITERATION AND TRANSLATION

The adimi kaī do beta he Chhote beta ne ap'ne bap te
 A man to two sons were The younger son by his-own father to
 kahi kai are kallu mere bāt-kau malu mo lū dai dai Tab
 it was said that O father, my share of property me to give' Then
 gwa nē malu guni lū bāti dayau Thore dm pichhe
 him by property them to having divided was given A few days after
 chhotau maūr sabu samati kaī duri des lū chalu g'yuu
 the younger son all collected having a distant country to went away
 Mahā gwa nē ap'nau malu khote sang maī uray dayau Jab
 These him by his own property evil company in was squandered When
 sabu nib'tai chukau gwa des maī barau alalu parau Jab
 all was finished completely that country in a great famine fell When
 garib hon lagau tib gwa des le ek bare adim: kaī jai
 poor to be he began t'en that country of a great man to going
 lagau Gwa nē gwa lū ap'ne khetanu maī sugai gheribe lū
 he attached himself Him by him as for his own fields in swine tending for
 khadyau Gwa lī majji jlh hī lai guni chholikan te jnhaī sugar
 it was sent Him of desire this was that, those hushes with which swine

khitī apnau petu bharū, ja le marāī kai hou gwa hū
 eating are my own belly I may fill this of on account that anybody him to
 nahi detau Tab hos maī ai haī kahi km̄ māre bap laī
 not giving was Then senses in come having it was said that my father to
 bhut se kameinu kū bhaut si rota haī amu māī bhukhani
 many very wailers to many very loaves are and I from hunger
 māttū
 dying am

BRAJ BHĀKHĀ OF DHOLPUR.

To the south of the district of Agra, and, on the east, separated from Gwalior by the river Chambal, lies the State of Dholpur. Here the language is good Braj Bhākhā. The only local peculiarities which I have noticed are the tendency to omit the letter *y* in the past tenses of verbs (thus, *paran* instead of *paryan*, he fell), and the occasional use of the termination *ani* instead of *an* for the instrumental singular (e.g. *bhūlhanī*, for *bhūlhan*, by hunger). Both of these irregularities also occur in Eastern Agra.

We may also note the word *bhā*, for *wahā*, there.

The number of speakers of Braj Bhākhā in Dholpur is estimated to be 262,325.

A very short specimen of the dialect will suffice.

[No 9]

INDO ARYAN FAMILY

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(DHOLPUR STATE)

एक आदमी के दो भोड़ा है। उनमें से छोटे भोड़ा ने बाप से कही बाप
जो तेरे पास धन हे ता मेंते मेरे बट को बैठे ते भो कौ है है। तौ वा के बाप-
ने वा कौ बाटि दयौ। थोरे दिन पाक्षे छोटी भोड़ा सवरौ धन इकस्तौ
करि परदेस कौ चलौ गयौ। भौ जाइकै कछु दिनन में खोटे कर्मन में सगरौ
धन लुटाइ दयौ। तब वा देस मे वडौ भारी अकाल परौ। अब तौ
भूखनि मरन लगौ॥

TRANSLITERATION AND TRANSLATION.

Ek ad mi lāi do mori he Un mū te ehkete
 A certain man to two sons were Item u from the younger
 mori nāi bap ke kāhi bap jo tūr piś dhān ha
 son by father to it was said father what of flee near wealth is
 tū mū te mārī bālān bālān tu mo lāñ dū dū Tūn wāj
 that is from my slave of sits that me to give Then is
 bap nāi wālān bālān dayau those dū pichān ehkotau
 father by I'm to dividing was given A few days after the younger
 mori sabānān dhān alānān lāri pri des lāñ chālān gāyān
 son all wealth together having made foreign country to went away
 Bhāi jai kar I achāhu dīnān māi lāhole I nūmān māi sāg rān dhān
 There gone having some days in bad deeds in entice wealth
 latai dīyān Tab wā des māi bāru bhān alil priān
 was squandered away Then that country in a mighty famine fell
 Ab tān bhān hān maran lagān
 Now verily by longer to die I e began

JĀDŌBĀTI

The State of Karauli consists partly of plains country and partly on the north south and east of broken hill country known as the Dang. In the Dang we find a number of broken dialects mixtures of Braj Bhakha and Jaipuri which will be discussed later on (*vide pp. 329 ff.*) The plains country is inhabited mainly by Rajputs of the Yadava or Jado tribe. This tribe also extends across the Chambal into the Gwalior State where it occupies the district of Sabalgirh and the north of the district of Shropur. Over the whole of the tract in which these Yadavas dwell the local dialect is known as Jadobati. This is good Braj Bhakha purer even than in Dholpur immediately to its north for it preserves the *j* in the past tense. A few lines of the Parable will make this clear.

The only local peculiarities which we may notice are the following —

The word *lalīāt* young is contracted to *lhauāu* which is also common in the Dangs and in Jaipuri. *Bleēlan* (literally in that place) is used to mean there. This too occurs in the Dangs where we have also *blyā* and *mlā* in the same meaning.

The number of speakers of this Jadobati form of Braj is reported to be as follows —

Kausal	80 000
Gwal or	60 000
TOTAL	140 000

[No 10]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTI (JADOBATI)

(STORIES KARWAH AND GWALIOR)

काक आदमी के दो भोडा हे । विन में ते ल्हौरे-ने अपने बाप ते कही बाप
 भों-को सामाँ में ते अपनो बट है-चुकौ । और बाने विन को अपनी सामाँ वॉट-
 दर्दू । और बौत दिनन के पीछे ल्हौरी भोडा सब जोरि-के दूर परदेस में निकार-
 गयो और भेठानी सगरी सामाँ उडाय दर्दू ॥

TRANSLITERATION AND TRANSLATION.

Kau ɻd'mi k̄ do mōm̄ b̄ Win m̄ t̄ lhaule n̄ tp'nd
A certain man to two sons were Them in from the younger by his own
 bap t̄ k̄hi bap mō lō sum̄ m̄ t̄ tp'no b̄t
father to it was said 'father me 'o property in from your own share
 dai chul au Am w̄ n̄ win k̄ tp'mi sam̄ b̄t d̄n Aur
give completely' And him by them to his own property was divided And
 b̄tut dinan ke pichhū lharuru mō i sab jori k̄ dur p̄i des m̄
many days of after the younger son all collected having fair foreign country in
 nikar gayo, sur bh̄lhanu sing'mi sim̄ ur̄y d̄n
departed and there entire property was wasted

SIKARWĀRI

North of the tract in the State of Gwalior in which Jadobati is spoken and opposite the State of Dholpur from which it is separated by the river Chambal lies the Gwalior District of Sikarwar which is the country of the Sikarwar Rajputs. Here also a form of Brāj Bhakha is found which is known as *Sikarwāri*. It is not nearly so pure as the Jadobati to its south or the Brāj Bhālī to its west. Immediately to its east in the rest of the Gwalior State the dialect is Bundeli mainly the Bhadrauri variety. Hence Sikarwāri is much mixed with Bundeli. Jadobati has been preserved from contamination by that dialect owing to the traditions of the tribe which speaks it whose history centies round Muttra. Sikarwāri has had nothing of the sort to preserve it. It is reported to be spoken by 127 000 people. As a specimen I give a portion of the Parable of the Prodigal Son. The following are the local peculiarities. It will be recognised that they are nearly all due to the neighbouring Bundeli.

The termination *o* is everywhere preferred to *at* and the termination of the past participle is *o* not *yan*. Thus *clālo* he finished *pālo* he fell. There is the Bhadrauri love for contraction as in *clāt* for *clāat* grazing, *nāt* for *nāat* dying. As in Bhadrauri vowels are apt to change as in *lēl* for *lāl* having said. So also there is a negative verb substantive as in *nanē* I am not. The past tense of the verb substantive is *lāto* or *lō* as in Bundeli. The conjunctive participle is *lāt lē* not *lāwāt lāt*.

Note also the word for there. It is *bēllān* or *bēlāt*. Compare Jadobati *bēllān* and the Dangi *blyā* and *mlā*.

The word for I is *lī*. This is here used not only for the nominative but also for the oblique singular as in *lī e* by me and *lī lō* to me. In standard Hindostani, the reverse has taken place for in it *mai* I is by origin an oblique form.

[No II.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRUJ BHAKHA (SIKARWARI)

(GWALIOR STATE)

किसू मान्स-के दो मोडा हते । विन-में-से लुहरे भैया-ने बाप-से कही बाप
मेरो बट मोड़ दे-धाल । और वा-ने अपनी जागीर विन-में बाट-दई । और
बहुत दिन बाद लुहरो मोडा सगको भेलो-कर-को दूर-को देस-को चल-दियो और
भेठोनी सगरो माल बाहियात-में उडाय-दयो । और जब सगरो माल उडाय-
चुको भेठोनी बडो अकाल पडो और वो तगी-में है-गयो । और वा देस-की
वस्ती-के एक मान्स-से मिलो । और वा-ने विस-को सुअरियाँ चराने अपने खेत में
पठे-दयो । और भै वा-ने मोथा से जो सुअरियाँ चत्त-ही अपनो पेट भरो ।
जब वा-के सूड-में लगी तौ सोचो और जी-में कोह-उठो मेरे बाप-के बहुत-से
महीन्दार खूब रोटी खात-हैं और बचाय लेत-हैं और हँ भूखन मत्त-हैं । हँ
अपने बाप-के ढिग जाओंगो और कहोंगो हँ-ने राम-जी-की मर्जी-के गैर काम
कियो और तेरे सामने कियो और अब तेरो मोडा कहलायवे-के लायक नाने ।
हँ-को अपने महीन्दारन-में राख-ले । और ठाडो है-को अपने बाप-के ढिग को चलो ॥

TRANSLITERATION AND TRANSLATION

Kisu	māns	kl	do	mora	hatu	Bin	m̄c	ce	luh̄rū	bh̄ny	i-n
A certain	man	of	two	sons	ice-e	Them	in	from	the younger	brother	-by
bip	sl	l̄hi,	'bip,	m̄c	bit	moi	d̄ghil'	l̄ui	bu	ne	
faller	to	it was said	'father,	my	share	to me	give'	And	him	by	
up'mi	jagu	bin	m̄c	bat	du	Aur	bh̄hut	diman	bud		
his own	estate	them	in	dividing	was given	And	many	days	after		
luh̄'lo	mor	sing	ho	bh̄clo	hai-le	dur	le	des	ko		
the younger	son	all	to	together	made having	a	far	of	country	to	
ch̄l	diyu,	tur	bh̄thom	saḡ'lo	mal	wahyat	m̄e				
tool	his journey,	and	these	all	property	notious	living	in			
ui	ty-dayo	Aur	jh̄b	saḡ'ro	mal	uray	chuko	bh̄thom	baio		
was	quandered	And	when	all	properly	had been	wasted	there	a great		
thal	paro	Aur	bu	tragi	m̄c	hui	gryo,	un	ba	des	li
famine	fell	And	he	difficultly	in	became,	and	that	count	ty	of

basti ke ek mans se milo Aur ba ne bis ko suariya charane
 village of one man to he joined And him by him to swine to feed
 ap'ne khet me pathai dayo Aur bhañ ba ne mothas se jo suariya
 his own field in it was sent And there he hus's with which swine
 chatt hi ap'no pet bharyo Jab ba ke mur me lag
 eating were his own belly was filled When his head in it was applied
 tau socho aur ji me leh utho 'mere bap ke bahut se
 then he thought and heart in he said, 'my father of many very
 mahin dar khub roti khat hañ tur bichav let hañ, tur hū bhukhan
 servants much bread eating are and saving are and I of hunger
 matt ho Hū ap'ne bap ke dhing jaõgo tur kñhõgu ' hū nu
 dying am I my own father of near will go and will say, me by
 Ram'ji ki maiji ke gair kam kiyu tur teru sam'ne liyo,
 God of will of against work was done, and thy in presence was done,
 tur ab tero mora kah lay be ke layak nané Hū ko ap'ne
 and now thy son being called of worthy I am not Me to yours-own
 mahindraian me rakh le' ' Aur thro hai ke ap'ne bap ke
 servants among sleep ' And arisen having his own father of
 dhing ko chalo
 near he went

BRAJ BHĀKHĀ OF ETAH

The District of Etah lies between Aligarh in which the dialect is Braj Bhakha, and Farukhabad where Kanaupi is spoken. The Etah dialect is nearly pure Braj Bhakha. It does not show any of the peculiarities of Aligarh but agrees much more closely with the standard of Mūutra. The only local peculiarity is the preference of the termination *o* instead of the Braj Bhakha *au*. Also *y* is dropped in the past participle so that we have forms like *chalo* instead of *chalyan* he went. These are Kanaupi peculiarities and are to be expected from the geographical position of the country in which they are found. We may also note the Braj Bhakha change of *w* to *m* as in *jame* they may take away and the usual tendency to contraction as in *pōcho* for *pahūcho* he arrived. *lā* for *lalā* there and *bā* for *balā* or *wahā* there. Note also the contraction *thakus sa* for *thakur sahib* in which we have the common elision of *s* before another consonant with doubling of the latter. The contraction *sa* for *sahib* is found in widely distant parts of India e.g. both in Kashmir and in Bengal. Note also the Braj Bhakha spelling *hat* for *lath* a hand.

The specimen of the Etah dialect is a folk tale illustrating the stupidity of the men of the Kori, or Hindu weaver caste. In Indian folklore weavers whether Hindus or Musalmans occupy the place of the fool of European story. In the present tale a Kori is taken on forced labour by his Thakur landlord and exhibits the usual desperate silliness of his tribe.

No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTI

(DISTRICT, ETAH)

एकु ठाकुरु हो । वा-नें एक कोरिया-कूं वेगार-में पकरो और अपनी घुड़िया-के संग बाड़ लिवाड़-के अपनी सुसरार-कूं चलो । तब कोरिया-की मैतारी-ने कही कि बेटा जब ठाकुरु खसी हों तब अढाई सेर रुद्द मॉग-लौये । कोरिया ठाकुरु-की संग चल-भयो । जब ठाकुरु सुसरार-में भौतर गच्छो कोरिया-कूं अपनी घुड़िया धमाय-गच्छो और जाड़-गच्छो कि जाड़ चोट्ठा न लै-जामें । आधी रात भये कोरिया सोड़-गच्छो । घुड़िया चोर लै-गये । घौताये वा-ने देखो तो घुड़िया न पाई । लगाम लै-के अटरिया-में जा जगै ठाकुरु सोवत-हे पौंचो और कही कि ओ ठाकुस-सा अटलन-खुनखुन तो मो-पै है । झुनझुन का तुम लै-गये-हो । जे सुनि ठाकुरु उठि-के टूँड़वे-कूं भाजे । कोरिया विन-के संग लगि-लच्छो । राह-में एक नदिया परी । ठाकुरु-ने कोरिया-कूं अपनी तरवार गहाड़-दई और कही कि मेरे संग उतरि-आ । जब वीचों-वीच पौंचो तरवार, मियान-में-ते निकरि-परी । कोरिया-ने कही ओ ठाकुस सा जा में सूँ मिगी निकरि-परी और चोकलो मो-पै रहि-गच्छो । ठाकुरु-ने कही कि काँ गिरि-परी । तब वा कोरिया-ने नदिया-में मियान फेंक-के बतायो कि वाँ गिरो-है । मियान-हँ वह-गच्छो । जा-पै ठाकुरु खूब हँसे । कोरिया-ने हात जोरि-के कही कि भले ठाकुरु अम्मा-ने अढाई सेर रुद्द मॉगी-है ।

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT, ETAH)

TRANSLITERATION AND TRANSLATION.

lku thakuru ho Ba n̄e ek koriya lū begar m̄e pak¹⁰,
 A Thakur was Him by a Kori to forced labour in it was seized,
 aur ap^mi ghuriya ke sang bai libai kē ap^mi sus¹¹ai lū
 and his own mare of with him taken having his own father in law's house to
 chalo Tab koriya ki mātari n̄e kahn ki beti jab
 he went Then the Kori of mother by it was said that son when
 thakuru khusi hō tab arhai sei rui mag liey
 the Thakur pleased may be (plur) then two and a half seers cotton ask for
 Koriya thakuru le sang chal bhayo Jab thakuru
 The Kori the Thakur of with departed When the Thakur
 sus¹²ai m̄e blutar gao koriya lū ip ni ghuriya thamay gao,
 father in law's house in inside went the Kori to his own mare he entrusted,
 aur jatai gao ki jai chotta na la jamē Adhi rat
 and was ned(him) that this thieves not let take away Half night
 bhaye koriya soi gao Ghuriya choi lai gaye Dhautaye
 on becoming the Kori to sleep went The mare thieves tool away At dawn
 bai n̄e dekho to ghuriya na paī Lagam lai kē
 him by it was seen verily mare not was found The bridle taken having
 ataiya m̄e ja jaggarai thakuru sowat he pocho
 the upper chamber in what place the Thakur sleeping was (plur) he arrived,
 aur kahi ki 'o thakus a atlān khun¹³khun to mo paī hai,
 and it was said that O Thakur Sir atlān khunl hun verily me with is,
 hunhun ka tum lai gaye ho? Je suni thakuru
 hunhun -(interrogative) you tool away? These having heard the Thakur
 uthi kē dhuri be kū bhaje Koriya bun le sang lagī lao
 arisen having searching for han (plur) The Kori him of with accompanied
 Rah m̄e ek nādiya paī Thakuru n̄e koriya kū ap^mi tarbai
 The road in a river fell The Thakur by the Kori to his son sword
 gahai dai aur kahi ki 'mele sing utali a' Jab
 was handed over, and it was said that me of with across come' When
 bichō bich pocho tarbai miyan m̄e tē mkaui pari
 middle middle he arrived the sword the scabbard in from out fell

Koīyē-nē kahn o thakus sā ja-m̄l sū mingi nihari pari,
The Kori b, it was said O Thal ur-Sū, it is from the kernel out fell
 aur chok'lo mo pu rahu gao Thal uru n̄c kahu li 'hā
 and the shell me with remained The Thal ur by it was said that, 'where
 giri pari ?' Tab ba loriya n̄c nadhya m̄c minan phūl ke
 did it fall ? Then that Kori by the river in the scabbard the open having
 batayo li 'bā gno hu Miyān hu bah gao
 it was s̄l omen that there it fallen is The scabbard also floated away
 Ja paī thal uru khub hast Koīya n̄c | hat jorū k̄
 This on the Thal ur much laughed The Kori by hands folded laing
 k̄hi li 'bhak̄ thakur ammī n̄c n̄hai ser ru
 it was said that good Thal ur mammy by two and a half seers cotton
 māgi hai'
 asled for is

FREE TRANSLATION OF THE FOREGOING.

There was a Thikui He caught a Kori for forced labour and tying him with his mare departed to his wife's home Then the mother of the Kori said 'O son when the Thakur is in a good humour ask for 2½ seers of cotton The Kori departed with the Thakur When the Thakur went inside his wife's house he entrusted his mare to the Kori and warned him to take care that it was not taken away by thieves At midnight the Kori slept and some thieves took away the mare At morning when the mare could not be found the Kori taking the bridle went to the upper room where the Thakur was sleeping and said O Thakur Sahib *Allan Khunkhun*¹ is with me have you taken away *Hunl un*? Hearing this the Thikui got up and ran to search for the mare The Kori went with him On the way they came to a stream The Thikui handed over his sword to the Kori and ordered him to cross over with him When they had just reached the middle of the stream the sword fell out from its scabbard Said the Kori O Thakur Sahib the kernel has fallen out and only the shell has remained with me' The Thakur asked where it had fallen out Then the Kori threw the sheath into the stream and pointed out, there is where it has fallen The scabbard also flowed away On this the Thal ur laughed heartily Then the Kori folding his hands said Good Thikui my mammy has asked for 2½ seers of cotton

Allan Khunkhun is meant to represent the jangling sound of the bridle and *Hunl* is the name of the mare

² The Thakur of course laughed at the stupidity of the Kori but the latter thought he was pleased with him and hence put a hump on for the cot on

BRAJ BHĀKHĀ OF MAINPURI

Immediately to the south of Etah lies the District of Mainpuri. The following specimen from that locality shows that the dialect is just the same as that of Etah. There is the same tendency to use the Kānūji termination *o* instead of *at* and to omit the *y* of the first principle. The specimen consists of the first few lines of the Parable of the prodigal Son. There are several examples of the elision of *s* with doubling of the following consonant. Thus *lachchu* for *lhas chu* expenditure *lad dao* for *las dao* he made, *mann* for *masan* to die and *mattu* for *masatu* dying.

This form of Brāj Bhakha is spoken over the whole of the district except in the extreme south west on the banks of the Jumna where we find about 8000 people employing the Bhadewāī form of Bundeli.

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRIJ BHAKTA

(DISTRICT, MATHURA)

एकु के दो लडिका हैं। उन में से छोटे ने वाप से कही वाप हो जो
 हमारो हिस्ता निकरे सो छमें दे देत। तब वा ने उन को मालु बाँटि दओ।
 काछु दिन पौछे छोटे लडिका ने सब मालु डक ठोरो करो और दूर के सुलिक
 को चलो गयो और हुच्चन वा ने अपनो मालु बुरी बातन में खच्चु कढ़ो।
 और जब हीं वा को सबरो मालु उठि गओ तब हीं हुआँ अकालु परो। और
 जब हीं वह भूखन मन्न लगो तब हीं एकु वा सुलिक के बडे आदमी के
 ढिग गओ। तब वा-ने वा-को अपने खेतन में सूचर चराइवे-को पठओ।
 और वह चाँहतु ई हो कि सूचर की बच्चे खुचे कुकालन-से अपनो पेट भरै काहे सो कि
 वाय कोई कालु देतु नाहीं हो। और जब वा की अकिलि ठिकाने आई वा ने
 कही कि मेरे-ई वाप के हिच्चन बहुत से मजूरन-को रोटी ही और में
 भूखन भनु हो॥

TRANSLITERATION AND TRANSLATION

It was said	do	brihi	lu	Un m̄ s̄	chhote	ne	bap se
One of two	sons	were		Them in from	the younger by	the father to	
it was said	bap	ho,	ju	brihi	hissa	nil aru	so
'father'	'father'	'O what'	my	share	may come out	that	to me
de deu'	Tab	vine	un lo	mlu	brihi	mlu	Krichhu
give away'	Then	him by	item to	property	was divided	Some	days
pichhe	chhote	brihi ne	sb	mlu	ik thoro	haro,	aur
after wards	the younger	son by	all	property	in one place	was-made	and
dur he	mluh ko	chilo-gro	au	luhn	wn	ip'mo	mlu
distance of country to	he went away	and	there	lum by	his own	property	
bu	brihi mē	hachchu	had dao	Aur	rb hī	wa lo	s'v'ro
evil affans in	"expenditure	was made	And	won even	lis	ll	
mlu	uthi gao,	tab hī	luh	il alu	pro	Aur	jub hī
property was squandered	then even	here	a famine fell	And when even			
wah	blukhan munn	lago	tab hī	lu	mluh-ke	bri	id'mi ke
le by hunger to die began	then even	one that	county of	a great	man of		

dhung gao Tab wa ne wa ho ap*ne khetañ m̄ sur chainabe ko
 near he went Then him by him to his own fields in swine feeding for
 p̄thao Am wih chāhatu i ho ki suar ke bache khuche
 it was sent And he wishing even was that the swine of superfluons
 chhukhīn se ap*no pet bhaiñi kahē sō ki way
 husel's by his own belly he may fill why from (i.e because) that to him
 koi lāchhu detu nahiñ ho Am jib wi ki thili thikane
 anyone anything giving not was And when him of sense in correctness
 ii wa ne I thi ki meri i bip ke han bhut e
 came, him by it was said that my even father of near many very
 mājwāñ ho iota ki sur māñ bhūkhan mattu hō'
 servants to bread was and I by hunger dying am'

BRAJ BHĀKHĀ OF BAREILLY

North of Budaun lies the district of Bareilly with the district of Pilibhit to its east and the State of Rāmpur to its west. The dialect of the former is Kanauji (with an admixture of Brāj Bhakha) and of the latter Hindostani.

The dialect spoken in Bareilly is good Brāj Bhakha. The only local peculiarities which I have noticed are the use of *o* instead of *au* as the termination of strong adjectives and the form *bañ* or *balñ* for 'he'. The verbs *deneñ* to give and *lenañ* to take make their past participles *datco* and *laco* after the Kānaūji fashion instead of *diyan* or *dayan*. We may also note that owing to the fact that Bareilly was long under Musalman domination there is a greater use of Arabic and Persian words than in the Brāj Bhakha tract proper.

The population of Bareilly was 1 040 691 in 1891. The languages spoken were (taking corrected figures) divided as follows —

Brāj Bhakha (wrongly returned as Rohilkhand)	807 013
Urdu	180 060
Other languages	3 478
 TOTAL	 1 040 691

The Urdu is spoken principally by Moslems by Kayasths and in the towns

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA

(DISTRICT BAREILLY)

एक जने के दुइ लौंडा है। उनमें से लहरे ने बाप-से कही कि
 ए बाप माल में जो मेरा बॉट है वौ मोय है-देव। तब बाप-ने उसे माल
 बॉट दिये। थोड़े दिन पाछे लहरे लड़का सब माल एकहो करने-
 पर देस-को चलो गयो। और हुँआ सब रुपया बाढ़यात में उड़ाय-दियो।
 जब उस-के ठिग कङ्कु नाहि रहो और उस देस में वडो अक्षाल पड़ो तौ वौ
 नगो भूखो और दुखी हुइ को उस देस-के एक भागमान आदमी के घर गयो॥

TRANSLITERATION AND TRANSLATION.

Eh janke dwi laura he Un m̄ se lahure ne b̄p se
 One man of two sons were Them from the younger by the father to
 kahi li, 'e bap ml me jo meia bit hai bau moy
 it was said that 'O father, property in what my share is that to me
 dai dew' Tab bap ne usai ml bat d̄wo
 give away' Then the father by him to property having divided was given
 Thore din pachhe lahuo lai'la sab mal elatho kai ke
 A few days after the younger son all property in one place made having
 par des ho chalo gawo Aui hua sab rup'sa baiyat m̄ wi y dawo
 foreign land to went away And there all rupess dissipation was squandered
 Jab us ke dhung lachhu nahi raho aur us des m̄ baro
 When him of near anything not remained and that country in great
 akhal paro, tau bau nango bhukho tur duhli hui ke us
 famine fell then he naked hungry and distressed become having that
 des ke ek bhag'man ad'mi le ghar gawo
 country of one fortunate man of house(to) he went

BRAJ BHĀKHĀ MERGING INTO HINDOSTĀNī

The dialect of the districts of Bulandshahī and Budaun is on the whole good Braj Bhakha but in both localities it is much mixed with the Hindostani of the upper Doab and of western Rohilkhand. In Bareilly to the north of Budaun this mixture is not apparent although Bareilly and Budūn both show traces of the influence of the Kanaupi spoken to their east. We thus see that Budaun is infected from both directions. The Kanaupi infection consists in the use of *o* instead of *au* as the termination of past participles as in *chalo* instead of *cl alyau*.

In the Vāni Til Tānī there is spoken a mongrel mixture of Braj Bhakha Hindostani and Kanaupi. We thus get the following figures for the districts in which Braj Bhakha merges into Hindostani —

Bulandshahr	941 000
Budūn	826 500
Vānī Tal	199 521
	<hr/>
	1 966 001
	<hr/>

BRAJ BHĀKHĀ OF BULANDSHAHR.

Bulandshahr is the most northern district of the Doab in which Braj Bhākhā is spoken. Beyond it lies Meerut, of which the language is ordinary Vernacular Hindostāni. The Braj Bhākhā of Bulandshahr does not vary much from that of Muttra. The main difference is the preference for the termination *ō*, instead of the *au* which is so characteristic of the standard form of the dialect. Even this is probably only a question of spelling and not of pronunciation, for in Muttra, where the *au*-sound undoubtedly exists, it is as often as not represented by *ō*, in writing.

Bulandshahr is separated from Muttra by Aligarh, but we do not find the pronoun of the third person, *gu*, which is so prominent in the latter district.

On the other hand, we sometimes meet with a few instances of borrowing from the Hindostāni of Meerut,—usually the employment of the termination *ā* instead of *ō* or *au*. Thus, *hamārā* for *hamārō*. These borrowings, as might be expected, occur in the north of the district on the Meerut border.

The Hindostāni of Meerut is called by those natives of India who live to its east *Pachhāṛī*, i.e. the language of the west. The original rough list of the languages of Bulandshahr showed 939,000 people as speaking Pachhāṛī, and 2,000 as speaking Braj Bhākhā. The local authorities evidently meant that there 939,000 people used a language differing from Braj Bhākhā. The difference consists, as explained above, in the occasional use of Pachhāṛī expressions. The basis of the whole is, however, undoubtedly Braj Bhākhā, so that we are justified in putting the number of speakers of that dialect in Bulandshahr as 941,000, it being remembered that about 2,000, in the south of the district, speak it more purely than elsewhere. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son :—

The following are the main peculiarities of the Bulandshahr Braj Bhākhā. The sign of the accusative dative is *kō*, and not *kī*. The accusative plurals of the first two personal pronouns are *hamē* and *tumhē*, and their genitive plurals are *hamārā* and *tumhārā*. The nominative singular of the pronoun of the third person is *wō* or *wā*. The past tense of the auxiliary verb is *hō*, not *hau*, and its masculine plural is *hē* or *hai*. Finite verbs form their present and imperfect tense with a form in *ē*, instead of *au*. Thus, *ham rohē hāi*, I am living; *sūar charē-hē*, the pigs were grazing; *pēt bharē-hē*, he was filling his belly. So, *kōl dē-nāi*, no one was giving. This peculiarity, and also the forms *hamē*, etc. are also found in Meerut.

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHĀ

(DISTRICT, BULANDSHAHAR.)

एक आदमी-के दो लड़के हैं। छोटे-ने कहो वापु हमारा हिस्सा हमें
 दे-दे। उस-ने अपना हिस्सा वा-को बॉट-देओ। छोटो थोरे-ही
 दिन-में अपनो माल जमा परदेस-को ले-के चलो गयो। वहाँ सब
 लुगाड़पने-में वरचाद कर्यो। जब सब वरचाद कर चुक्यो वा देस-में जवरा
 अकाल पर्यो। वा भूखो कंगाल हो-गयो। वा एक कोई-की नौकर हो-गयो।
 वा-ने सुअरन चुगाने-पे नौकर कर-दियो। जब वा-को कोई कुछ दे-नाहूँ तो
 वो जो सूअर चरे-हे खोकटा वा-से पेट भरे-हे ॥

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

TRANSLITERATION AND TRANSLATION

ВВАІ ВІДКИДА

(DISTRICT, BULANDSHUHR)

Lk ad'mi he do lar'ke hai Chhote ne kahi bapu
 One man of two sons were The younger by it was said father
 hamara hissa hamē de de' Us ne ap*na hissa wa ko bāt
 my share to me give' Hum by his own share him to dividing
 deo Ohhoto thore hi din mē ap*no mil
 was given The younger a few very days in his own property
 jama p̄t des lo le le chalo ḡwō Wahā sib
 (having) collected a foreign country to taken having went away These all
 Kūgar*pānē mē bar*bad haryo Jab sab bar*bad lai chukvō
 wickedness in wasted was made When all wasting was completed
 wa des mē jab*ra akal paīyo Wi bhukho langil ho ḡvo
 that country in a great famine fell He hungry indigent became
 Wa ek hui ku naukai ho gayo Wa no suvran chugunc p̄
 He one someone of servant became Him by swine feeding on
 naukai k̄r diyo Jab wi lo koi luchh d̄ nai
 servant he was made When him to any anyfling giving was not,
 to wo jo suai charai hu khokhi wise yet bhari hu
 then he what swine eating were huels that with belly filling he was

BRAJ BHĀKHĀ (KATHĒRIYĀ) OF BUDAUN

North of Etīh across the Ganges lies the district of Budāun, in Rohilkhand. Here also Braj Bhākhā (not Rohilkhandi as originally reported) is spoken. The dialect is locally known as *Katheriyā* from Kathā, the name of Eastern Rohilkhand, although the true Kathā country is to the north in the district of Bareilly. North west of Budāun lies the district of Moridabād, the dialect of which is Hindostani, and hence we see traces of the influence of that dialect in Budāun. Such are the use of *tha* (plural *the*), as well as *ho* for 'was', of *us* as well as *wa*, him, and of *lo* for the accusative-dative as well as for the genitive. The only peculiar local form which I have noticed is *tumhao* for *tumhaio*, your. For adjectives and participles, the termination *o* is preferred to *an*.

As a specimen I give a short extract from the Parable of the Prodigal Son. It is in the Persian character, as received from the local officers.

The number of speakers of *Katheriyā* in Budāun is reported to be 826,500.

[No 16.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BRAJ BHĀKHA (KATHĀRĪYĀ).

(DISTRICT, BUDAUN)

ایک آدمی کے والد کا تھے۔ تامین سے چھوٹے نے اپنے پتا سے کہی کہ
 پتا تھرے دھن میں جو میرے ہوت ہو واجھو بانٹ دو۔ والے کے پتائے
 اوسکے بانٹے کا جو نھا واکو دیدیو نیک دن میں واکو چھوٹو پوت سگرو
 وھن اکٹھو کر کے کہون دور کے ولیس کو نکس گئو اور وا ولیس میں
 اپنو سگرو وھن بُرے کامن میں بتار دیو۔ جب والے کے پاس کچھونا
 بچو وا ولیس میں مجھیر اکال پرو کہ وا بھکاری ہیگیو۔ تو ایک
 بھاگوان دھنی کی بکھریں گئو اور والے چلیں میں نوکر بھیو۔ دا
 یا کو اپنے کھجین میں سورن چراون کو بھیج دیو۔ یا کھوسی سے اپنو
 پیٹ اون بڑن سے بہر لئیو جا کو سور جنا ور کھات ہیں۔ بڑن
 بھی یا کو کوؤ نا دیت ہو۔

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

TRANSLITERATION AND TRANSLATION

BRAJ BHAKTA (KATHAKI)

(DISTRICT, BULDARA)

Ek admi ke do luka the Tim̄ se chhotu ne apne
 One man of two sons were Them in from the younger by his own
 pit̄ se luki hi pit̄ tumhi dhan m̄c jo meru hot ho
 father to it was said that father your wealth in what mine may be
 w̄ muj(h) ko bāt do Wile pit̄ ne usle hātē ki jo
 that me to dividing give Tim̄ of father by his share of what
 thi wa ko de dio Dek dinan m̄c w̄ lo chhoto put sigo
 was him to was given away A few days in his younger son entue
 dhin iktho kūl kūl kūl dur kūl des ko nikkas gavo sur
 wealth together made having some distance of country to out went and
 w̄ des m̄c ipno sigro dhan buil kurni m̄c bitar dio
 that country in his own entue wealth evil deeds in was squandered
 Jib wa ke pas kichho na bicho w̄ des m̄c gambhu
 When him of near anything not remained that country in a severe
 til puro hi w̄ blul rūl hui gavo To jk blingi in dhanu ki
 famine fell that he poor became Then a for'unate rich man of
 bal hui m̄c gavo au w̄ ke chelni m̄c nokri bhvto Wa ne
 house in he went and him of dependents in servant became Him by
 v̄ lo apne lutan m̄c suarīn chitwanin ko bhej dio I
 him for his own fields in swine feeding for it was sent He
 khusi se ipno pet un jarai se bhvto leto jn̄ ko
 happiness with his own belly those roots with would have filled which
 surjanīwar khat hē Juiñ blu ya ko kou na
 the swine animals eating were Roots even him to anyone not
 det ho giving was

THE BHUKSĀ DIALECT OF THE TARĀI

The Pāru pārganas of the Nainī Tāl district run by the foot of the Kumaon Hills along the northern border of the State of Rāmpur and the districts of Bareilly and Pilibhit. The dialect of Rāmpur is Hindostani of Bareilly Brāj Bhākhi and of Pilibhit Kānūjī. The Tarāi is inhabited by a number of broken hill tribes such as the Thārus and Bhukers as well as by immigrants from the plains. These have developed a mongrel mixed dialect made up of Hindostani Brāj Bhalha and Kānūjī with an infusion of the Kumaoni of the hills. The Thārus and Bhukers have lost their original languages if they ever had one. The dialect has been returned as Bhul as from the name of one of these tribes. I class it as a form of Brāj Bhākha but it might just as easily appear as a form of Kānūjī. The number of its speakers is reported to be 199,521.

A brief extract from a version of the Parable of the Prodigal Son will suffice as an example of this dialect and well illustrates its mixed character.

In the first sentence we have *la* used as a sign of the oblique genitive which comes from Kumaoni. In the next line we have *la* as the sign of the direct genitive which is Hindostani. So are *lo* the sign of the accusative dative and words like *me*, *a* my and others. On the other hand *he* were is Brāj Bhalhi while *da* gave *gao* went are Kānūjī. The only peculiar form which I have noticed is *na* (beside *ne*) as the sign of the agent case.

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (MIXED BHUKSA DIALECT)

(TARAI NAINI TAL)

एक फलाने सखस-का दो लौड़ा हे । छोटे ने अपने बूझा से कहो कि बूझो मेरा जो माल का हिस्सा हे सो देदो । और उस नार्दे अपने माल दोनों को बाँट दओ । येरे दिन बाद छोटा लौड़ा अपने माल को बटोर के दूर देस को चलो गओ । और वहाँ जा के अपने माल लुचापन में बरवाद कर दओ । जब सब खरच हो गओ तब उस देस मे बड़ा काल पड़ गओ और खाने को भी तग हो गओ । तब उस देस के एक रहीस के घर मे सामिल हो गओ । और वोह सूअर चुगाने उस-को खेत मे भेज दओ । और वोह चाहो कि जो वक्तव्य सूअर खाते हों वोह जदर भरने को चाहो । किसी ने ना दओ ॥

TRANSLITERATION AND TRANSLATION.

Ek	phalane	sakhas la	do	lañna	he	Chhote ne	ap'ne
A	certain	person of	two	sons	were	The younger by	his own
oua se	kaho	ki	buo	mera	jo	mal h̄i	hissa hai
father to	it was said	that	father,	my	what	property of	share is
de do'	Aur	us nai	ap'ne	mal	donō lo	bāt	dao
give	And	him by	his own	property	bott to	divided	was given
Thore	din	bad	chhota	lañna	ap'ne	mal ho	bator he
A few	days	after	the younger	son	his own	property	collected having
	dui	des ko	chalo gao	Aur	bahā	j̄i he	ap'ne mal
a distant	country to	went away		And	the e	going	is own fortune
luchapan mē	barbad	kar dao	Jab	sab	kharich	ho gao	tab
debauchery in	wasted	was made	When	all	expended	became	then
us	des me	bara	kal	par gao	aur	khine ho	blu tang
that	country	is great	famine	fell	and	food for	even in want
ho gao	Tab us	des ke	ek	rahis he	ghai me	samul	
he became	T'en	that country	of one	well to do man of	house in	joined	
ho gao	Or woh	suar chugane	us ho	lhet me	bhej dao	Or	
le le ame	And he	swore to feed	lim as for	field in	it was sent accy	And	

woh chāhō ki jō bakkal sūar khātē-hō woh ūdar
he wished that what husks swine eating-may-be those belly
 bhar'nē-kō chāhō. Kisi-nē nā daō.
filling-for he-desired. Anybody-by not it-was-given.

BRAJ BHĀKHĀ MERGING INTO RĀJASTHĀNI.

To the south of Braj Bhakha lie the Mewati and Jaipuri dialects of Rajasthani into both of which it gradually merges. In Gurgaon we see it becoming Mewati. In the State of Bharatpur we notice the first signs of the influence of Jaipuri, which becomes stronger as we go south until in the Dangs or broken country in the south of that State in Karauli and in the east of Jaipur we find a number of sub dialects which are grouped together under the name of Dangi. The number of speakers of these intermediate forms of Braj Bhakha are reported to be as follows —

Gurgaon	149 "00
Bharatpur	502 303
Dang dialects	"74 781
	—
	1 426 784
	—

BRAJ BHĀKHĀ OF GURGAON

The district of Gurgaon is under the Government of the Panjab. It has the river Jamna to its east, being separated by it from the district of Aligarh. To its south lie the districts of Muttra, and the State of Bharatpur. In Gurgaon there are three principal dialects, viz. Ahirwati and Mewati, which are forms of Rajasthani, and Braj Bhakha, spoken by 149,700 people, in Palwal Tahsil where the district meets Aligarh and Muttra.

The Braj Bhakha spoken in Gurgaon is very fairly pure. It bears slight traces of the influence of the neighbouring Rajasthani. Such is the use of the termination *o* instead of *au*, for adjectives and participles, and the masculine form of the genitive singular (*e.g.* *bat lo*, not *bat-lau*, of a share), the oblique ending *a*, instead of *e*, and the use of the Rajasthani form of the Present Definite tense, as explained under the head of Brāj.

The use of *o* for *au* is also common in the neighbouring State of Bharatpur. The oblique ending is usually *a*, as in good Brāj, but now and then we meet *a*, as in *tha*, they were.

The word *jab* is used to mean 'then,' as well as 'when' as in Rajasthani. The imperfect tense is also formed as in that language by adding the past tense of the auxiliary verb to the verbal noun in *e*, as in *chahi ho*, I was, thou wist or he was wishing. The past tense of the auxiliary verb is usually *ho* (plural *he*) as in Brāj Bhakha, but sometimes *tho* (plural *tha*) is borrowed from Rajasthani. The past participle of verbs ends in either *yo* or *o*, as in *Jahyo* or *Laho*, he said.

An extract from a version of the Parable of the Prodigal Son will be a sufficient specimen.

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BEAJ BHAKHA

(DISTRICT, GURGAON)

एक आदमी-के है बेटा है । उन-से लोहरे-ने बाप-से कहा कि भाई
 हमारे बट को हिच्छा बॉट-दीजो । जब तो वा-कू बॉट-दियो । थोरे दिन
 पीछे सब धन ले-की लोहरो लरिका पर-देस-कू 'चल-दियो और वह अपनो
 माल खोटी संगत-में उड़ा-दियो । और जब सब खरच कर-तुको तो वा
 देस-में अकाल पर-गयो और वह माँगन लायो । जब फिर वहाँ-के रहीस-के
 जा-लग्यो । तब तो वा लरिका-कू सूवर चरावने-की-लिये अपने खेत-में खंदा-
 दियो । और वह चाहे-हो कि उन छोलकाँ-से जो सूवर खाय-था अपना पेट
 पालन करे क्योंकि उसे कोई ना दे-हो । जब होस-में आ-को कहो देखो
 मेरे बाप-के कितने नोकर हैं और में भूखन मर्हू-झूँ । अब में अपने बाप-के
 ढोरे जाऊंगो और वा-से कहँगो कि हे बाप में-ने तेरा और धनी-को खोट
 बहुत करो और तेरे लायक में बेटा ना हूँ । तुम्हारे जो महिनिती रहे-हैं
 उन-में मो-कू समझ ॥

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA

(DISTRICT GURGAON)

TRANSLITERATION AND TRANSLATION.

Eh ad mil e dwri beti he Unte loh're ne bap te
 A certain man of two sons were Them from the younger by the father to
 kahyo ki, bhui bhamai bat ko hissa bāt diyo
 it was said that brother¹ my share of share having divided give
 Jib to wā kū bāt diyo Thore din pichhā vib
 Then indeed I am to having divided it was given A few days after all
 dhan le ke loh'io hukhā pu des lū chal diyo Aur
 property taken having the younger son a foreign country to went away And
 wah apno mal lhoti sangat mē urā diyo Aur jib vib
 he his own wealth evil company in was squandered And when all
 khurch lāi chuko to wa des mē til til pn grayo
 expenditure was made completely then that country in a famine fell
 aur wah māgān lagyo Jib phu wāhā ke rāhus ke
 and he to beg began Then again there of rich man of(near)
 Jd lagyo Tāb to wa lūlā kū suwar
 having gone he engaged himself Then indeed that boy as for swine
 charaw ne ke hye apne lhot mē khandā diyo Aui wah chahā ho
 feeding of for his own field in it was set away And he wishing was
 ki un chholā tī te jo suwā lhay-thā apnā pat palan
 that those tasks with which swine eating were his own belly cherishing
 kar, kyo ki use loi na de hu Jab hos mē
 he may male, because to him anyone not giving was Then senses in
 ale kaho dekho māl bap ke hitne noku hī,
 come having it was said, see, my father of how many servants are
 tur mē bhukhān marū hū Ab mē apne bap ko dhori jīngu
 and I by hunger dying am Now I my own father of near will go
 aur wa te lāhūgo ki he bap, mē ne teri aur Dhāni ho
 and him to I will say that O father, me by thy and The Rich One of
 khot bahut karo tur teri layak mē beta na hū Tumhare jo
 evil much was done and thee of worthy I son not am You who
 mihun'ti iahū hī un mē mo kū samjh
 labowers are them in me (obj) consider

Her simply used as a form of respect like as to a father
God said to be rābh Dhan : a rich one from who store every ore is produced

BRAJ BHĀKHĀ OF BHARATPUR

To the south of the district of Muttra lies the State of Bharatpur. The main language of the State is Braj Bhakha. Only in the north west, on the border of Alwar, is Mewati spoken, and, on the south-west, in the hill country bordering on Kerauli, Dangi. The former is a dialect of Rajasthani, and the latter, a broken mixture of that language and Braj Bhakha. To the west of Bharatpur lies the Rajasthani speaking State of Jaipur. Hence, although the Braj Bhakha of Bharatpur is on the whole fairly pure, it shows traces of the influence of Rajasthani.

The following figures show the estimated number of speakers of the three dialects in Bharatpur —

Braj Bhakha	502 303
Dangi	40 000
Mewati	80 000
TOTAL	622 303

As a specimen of the Braj Bhakha of Bharatpur I give the first few lines of the Parable of the Prodigal Son. The following are the local peculiarities, mostly borrowed from Rajasthani, which differentiate it from the Standard dialect of Muttra.

Instead of the termination *au* for strong adjectives and participles we have *o*. Thus, *diyo*, he gave, *paryo*, he fell. Sometimes, however, we also find *au*, as in *bhalan*, good, *āchan*, high.¹ There is a strong tendency to nasalise a final vowel, as in *jānē lē* to a man, *apnāi dāu tāī*, (he said) to his father. In some cases this final nasal appears to represent an old neuter gender, as in *apnō dhan*, his own wealth. The vowels *o* and *u* seem to be interchangeable. Thus the sign of the accusative dative is *lō* or *lu*, and both *bhulhō* and *bhukhū* are used to mean 'by hunger'. Strong nouns in *a* do not change in the oblique form, in this following Rajasthani, thus, *chhō a nē*, by the son. Sometimes such nouns substantive end in *au* or *o*, not *a*. Thus, the list of words received from Bharatpur gives *mhaurau*, a mouth, and *sōnō* (another neuter form), gold. In one case, in the specimen, we have a strong adjective, *chhota*, small, ending in *a* in the nominative, with an oblique form in *e*.

The past tense of the verb substantive is *hau*, as in Braj Bhakha. The list of words gives an additional form, *hatau* or *hatyau*. *Hatau* is like the Bundeli and Kanauri *hato*.

In the active verb, the definite present is made as in Rajasthani by conjugating the simple present with the present of the verb substantive. This is sometimes found in the Braj of Muttra, but appears to be universal in Bharatpur. The tense is conjugated as follows —

Sing	Plur
1 <i>marū hū</i>	<i>marāī hāī</i>
2 <i>mar ar has</i>	<i>mar au hau</i>
3 <i>mar ar has</i>	<i>mar at hāī</i>

There are several examples in the specimen.

The only other peculiarity worth noting is the use of *huo*, instead of *bhayau*, he became

¹ These examples are quoted from a list of words received from Bharatpur but not here printed.

[No 19]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA

(STATE BHARATPUR)

एक जने के दौ छोरा हे। और बिन मैंतें छोटे छोरा ने अपने दाज-ते
 कही दाज जी धन में ते जो मेरे बट में आवे सो मो कूँ देड। और वाने
 अपने धन बिन-कूँ बॉट दियो। और घने दिन नॉइ बीते छोटा छोरा
 अपने बट कूँ इकड़ा ले-कै दूर देस को डिगिर गयो और वहाँ लुच्चपने-में अपनों
 धन विगार दियो। और जब वा-पैते सब उठ गयो तब वा देस में बडो
 भारी जबाल पस्हो और वो भूखों मरिबे लगयो। तब वो चल दियो और
 वा देस के एक रहवैआ के बहाँ जाइ रह्यो। और वाने वा कूँ अपने
 खेतन में सूअर चेरबे पै कर दियो। और जो भुसी सूअर खावै हे वा ते वो
 अपनों पेट भरनों चाहे है। पन कोई आदमी वा कूँ नॉइ देड। और
 जब वाकूँ सोच हुओ तब वाने कही मेरे दाज के कितने ही आदमी रोटी
 खाँड़-हैं और बच रहे हैं और मैं भूखूँ मर्हँ द्रैं।

TRANSLITERATION AND TRANSLATION.

Bh. janē kē do chhora he Aur bñ maī taī chhote
A certain person of two sons were And them in from the younger
 chhora nē apnāi dau taī kahi 'daupi dhan mē tē jo
son by his own father to it was said 'father, the property in from what
 mere bat mē awai so mo kū deu' Aur wa nē apnō dhan
my share in may come that me to give And him by his own wealth
 bñ kū bāt diyo Aur ghane din nāi bite chhota
then to dividing was given And many days not passed till the younger
 chhora apnē bat kū ikattha le kaī dur des kō digir gayo
son his own share to together taken having a few counts to went away
 aur wahā luchch panē mē apnō dhan bigar diyo Aur jab
and the riotous living in his own wealth was squandered And when
 wa paī tē sab uth gayo tab wa des-mē baro bhari jawal
him near from all had been wasted till that country in a very great famine
 paryo awi wo bhukho maribe lagyo Tab wo chal diyo aur wa
fell and he by hunger to die began Then he went away and that

des le ek rah^hwaa-ke yahā̄ jai rahyo Am wa nē
 country of one inhabitant-of near /aving gone remained And him b;
 wa kū ap^{nē} khetan-mē suar gher^hbe-pai hai diyo Am jo
 him as for his own fields in swine tending for it was employed And what
 bhusi suar khawai he wa tē wo ap^{nō} pet bhai^{nō} chahe-hau
 chaff swine eating were that-by he his own belly to fill wishing was
 Pan koi ad^hmi wa kū nā̄ dei Am jab wa kū soch huo
 But any man him to not gives And when him to thought became
 tab wa nē lahu 'mere dau kē kit^{nē} hi ad^hmi roti
 then him by it was said, 'my father-of how many verily men bread
 khā̄ haī sur bach rahau haī, sur mai bhukhū marū hū
 eating are and saved remaining are, and I of hunger dying am'

THE BROKEN DIALECTS OF THE DĀNGS

The State of Kārauli lies between the river Chambal and Jūpu. Its physical aspects are thus described in the *Imperial Gazetteer* —

Hills and broken ground characterise almost the whole territory which lies within a tract locally termed the Dāng, being the name given to the rugged region which lies above the narrow valley of the Chambal. The principal hills in the State are on the north of a border where several ranges run along or parallel to the frontier line forming formidable barriers, but there are no lofty peaks, the highest being less than 1,400 feet above sea level. Along the valley of the Chambal an irregular and lofty wall of rock separates the lands on the river bank from the uplands of which the southern part of the State consists. From the summits of the passes fine views are often obtainable, the rocks standing out in striking contrast to the comparatively rich and undulating plain below, through which winds the glittering river. For some miles the country north of these passes is high and too rocky to be deeply cut by ravines or to be pierced for water, and the few inhabitants depend upon tanks and dams; but further north the country follows the alluvial deposit; deeper level ground becomes more frequent and hills stand out more markedly while in the neighbourhood of the city of Kārauli the low ground is cut into a labyrinth of ravines.

According to the Census of 1891, the population of Kārauli was 156,587, divided thus according to language —

Tadobati	80 000
Dangi	60 000
Urdu	10 000
Others	6 587
	<hr/>
	156 587

Of these Urdu is spoken by the Pathans and Muhammadans of the State and by the educated portion of the urban population. In the plains country, which is mainly inhabited by Rajputs of the Yādīva or Jadō tribe, the language spoken is the Jadobati form of Braj Bhakha and has been described ante (pp. 298 and ff.). The broken hill country, known as the Dāng, is the home of Dangi. The Dāng, with its language, extends beyond the limits of Kārauli State, to the north into Bayana Thsul of Bharatpur in the south of that State, and to the west into Jūpu. In the latter State, besides Dangi proper, we find varieties of it, called Dūgāi waia, Kalimal and Dangbhāng all spoken in the broken country bordering on Kārauli. The people who speak Dangi are mostly Gujars.

The following are the figures for the various forms of Dangi —

Dangi proper or Kārauli in bold			
Kārauli	60 000		
Bharatpur	40 000		
Jaipur ¹	404 436		
	<hr/>		
Dugar wāra of Jaipur	504 436		
Kalimāl of Jaipur	108 766		
Dangbhāng of Jaipur	81 216		
	<hr/>		
	TOTAL	774 781	

For Dangi proper, I propose to give specimens of that spoken in Kārauli and Jūpu. The Dangi of Bharatpur closely resembles that of Jūpu, showing, however, greater

¹ Including 21,581 speakers of a mixed dialect

affinities with the Braj Bhakha spoken immediately to its north specimens of it are unnecessary. Of the other Jaipur dialects I give specimens only of Dangbhbang. The others are intermediate between it and Dangi of Jaipur. I also give a List of Words and Phrases in the Dangi of Karauli and Jaipur and in all the three other dialects of the latter State.

The examination of all the forms of speech current in Jaipur has been greatly facilitated by a book which will be frequently referred to in the following pages — *Specimens of the Dialects spoken in the State of Jeypore* prepared at the instance of His Highness The Maharaja by the Rev G Macalister M.A. in the year 1898. This admirable work gives a vocabulary grammars and specimens of all the dialects spoken in the state. It contains many details which cannot find place in the present Survey.

Dangi exhibits Braj Bhakha in the act of shading off into Rajasthani. In the standard dialect of the south of the Braj tract we have indeed noticed the use of a form of the present definite (*lārū lāī* instead of *lāi tu lāī* I am doing) which is borrowed from that language and in the centre of Bharatpur other examples of its influence have been pointed out but in both these cases the instances are sporadic. In the Dangi dialects on the other hand they are quite common and give a distinct colour to the whole. Dangi in short shows the first signs of idioms which we shall meet more and more frequently as we go west till they arrive at their fullest development in Gujarati. In one notable instance (the impersonal use of the past tense of a transitive verb) we find the Gujarati idiom already established in the Dangi of Jaipur.

As in many rude languages we find idioms preserved which throw light on more refined forms employed in more civilised speeches. For instance (as in old Gujarati) Dangi clearly forms a dative by putting the genitive into the locutive case. Thus *meo* of me makes a locative *me:ai* which means to me. This explains the origin of the Hindi suffix *ko* (Braj Bhakha *lāī*) which is really the locutive of the genitive post-position *la* (Braj Bhal *ha lāī*).¹

We have noticed in the Braj Bhakha of Aligarh and of the east of Agra a curious pronoun of the third person *gu* or *gwa*. The corresponding form in Dangi *wla* or *lāa* probably indicates the origin of this peculiar form. *Wla* is only another form of the familiar *wah*.

In Braj Bhakha nouns form (amongst several methods) their oblique plural in a preceded by a *short* vowel. Thus *glora* a horse *gloran lau* of horses *nari* a woman *narin lau* of women. In Rajasthani these end in a nasalised *long* vowel. Thus *glorā* *lo* *nuyā* *lo*. Dangi occupies an intermediate position and exhibits a form older than either from which both are derived. The oblique plural ends in *a* always preceded by a *long vowel*. Thus *gloran ko* of houses, *narin lo* of women, *din* or *dan* a day, *diman-lo* or *danan ko* of days.

In all the Western Hindi dialects the past tense is simply the past participle of the verb without any suffix. We have seen that in Eastern Hindi and Bihari (and other languages of the group) certain suffixes are added to the verb in all its tenses. Thus

¹ Ko is derived directly from an old form *laka* which in turn represents the Sanskrit *krīta*. *Krīta* (which in Sanskrit means to) is the locative of *krītak* which itself is the origin of the Hindi *ko* meaning of

(Eastern Hindi) *maya s* he struck. This *s* suffix is, as has been explained, the relic of an enclitic personal pronoun.

We shall see, in dealing with Jupuri, that this very termination can also be added to words, but here it is recognised as a distinct enclitic word, not as verbal terminations and can be added or not at will. Thus, *gayo* or *gayo s*, he went (it will be noticed that the same peculiarity occurs in Baniphuri Bundeli, *vide post*, p. 185).

This enclitic is common in Dangi, as in *bulai s*, she was called.

In Western Hindi the sign of the Agent case is *ne* or *nai*. In Rajasthani and Gujrati this case takes no postposition but *ne* or *nai* is used to indicate the Accusative-dative. In Dangi *nai* is used (in the case of pronouns) for both the Agent and the Accusative dative. In the first case it is used with the form of the nominative, and in the latter case with the oblique form. Thus, *tañ nai*, by thee, *to nai*, or *to lñ*, to thee. Here we see the postposition in the actual circumstances of the change of its meaning.

In Rajasthani the conjunctive participle may be formed by adding *ar* to the root. Thus, *marar*, having struck. In Western Hindi it is formed by adding the suffix *kar*, the letter *r* being optionally added at the same time to the root. Thus, *mar kar*, or *mar kar r*. In Dangi, it is formed by sufficing *kar*, or by adding *ar* or *u*. Thus, *mar kar*, *mar ar* or *mar u*. Here we see the origin of the suffix *ar*. It is formed by the elision of the *k* of *kar*, and that this is the fact is proved by the form *mar u* which is evidently a contraction of the form *mar kar*. This, also incidentally throws light on the Rajasthani genitive in *o*. The Marwari *ghora ro* is by parity of reasoning a contraction of *ghora-karo*, just as the Bengali *balaker*, of a boy, is a contraction of *balala ker*.

Owing to the interesting character of these Dangi dialects I have appended a special List of Words and Sentences, which illustrates their various forms.

DĀNGĪ OF KARAULI

In the State of Karauli Dāngī is reported to be spoken by 60 000 people. Here it is a rude Bīj Bhākhī with a strange vocabulary and various infusions of Jaipuri. Two specimens are given—a portion of the Parable of the Prodigal Son and a letter written in the locality, given just as it was put down except that the formal salutation at the commencement has been omitted. The following are the principal divergencies from Standard Bīj Bhākhī which should be noted.

Pronunciation—The letter *a* often becomes *ə* in an unaccented syllable as in *b̥ l̥* a child *s̥iŋ* the sun. The letters *e* and *ai* are apparently interchangeable. It is quite common to find the same word spelt with one or other indifferently. Thus *pītar* or *p̥te* he beats. So *o* and *au* are absolutely interchangeable. Thus *māwa mōwa mōra* or even *mū a* a son. So *clāyo* or *clāyan* he went. The letter *l* is sometimes inserted between two vowels as in *sul̥ai* swine. It is sometimes omitted as in *an* for *rl̥an* to remain. When a vowel precedes a doubled consonant it may be lengthened and one consonant of the doublet omitted. Thus *utai* for *uttai* in answer. In the word *ll̥ip* well an initial *l* has become *lh*. Instances of contraction are *blot* or *blant* for *bahit* much and *dol* for *do eɪ* one or two.

Strong nouns which in Bīj Bhākhī end in *a* here usually end in *au* or *o*. Thus *gl̥or au* a horse. A few nouns of relationship such as *maū;a* a son still end in *a*. The oblique form singular of nouns in *au* (*o*) usually ends in *e* as in *gl̥ore lau* of a horse. The Rajasthani form in *a* is however also common. Thus from *baiyo baiy i lū* to the mother. Note that this word ends in *o* although it is feminine. The Nominalative Plural usually takes the form *gl̥ore* but occasionally we have *gl̥or a*. The oblique plural usually takes the form *gl̥oran*. The long vowel in the last syllable of the oblique plural is typical of Dāngī. Sometimes we have *en* instead of *an* as in *jeg̥'en l̥ē* to the calves nom sing *jeg̥ o*. Nouns like *maū;a* have obl sing and nom plur *maū;a* and obl plur *maū;en*. Nouns ending in consonants have a nom plur in *a* as in *din a* a day *dina* days *p̥rill a* a father plur *p̥rilla*. The oblique plural ends in *an en* or *an* as in *dinan* or *dinen jan en* (jan a person) and *p̥rillan*. Nouns in *i* and *u* preserve the long vowel in the oblique plural. Thus *mel̥'nati* a servant has *mel̥'naten* and *paru* a buffalo calf has *paru u*.

The case suffixes are the same as in Bīj but there are also some irregular forms. Thus for the accusative dative besides *lāt̥ i l̥ē* and *lū* we have *nē* (properly belonging to the case of the agent). Thus *win i upajan nē lāt̥ lāt̥* take those rupees. The suffixes of the instrumental ablative are *sū se sō* with the usual variations but very common is *pai se* as in *wa pai se lāt̥ lāt̥* take from him. We have even *pai* (properly belonging to the locative) used alone as an ablative in sentences such as *mo pai digyan nane jat̥ it is not gone by me I cannot go*.

Besides the two ordinary genders masculine and feminine there are distinct traces of a neuter which is indicated by the nasalisation of a final *au* or *o*. Thus *pāyañ̥ sūl̥i gāyo* the water has dried up *st̥ha kāl pāyō* a famine fell *bīlāsīyō* it was considered (by him) he considered *ap̥ nō pet* his own belly.

The pronoun of the first person is *lū l̥ō mē* or *mai*. The genitives plural of the first and second persons are (1) *lāmar au* or *ham̥s au* (2) *ti mas au, tum̥s au* or *taya au*.

The oblique forms plural are *haman* and *tuman*, respectively. The genitive of *ap*, self is *ap^{nau}* or *ap lau*. Is pronominal adverbs note *jhā*, here, *jab* at this time, as well as 'when', *bhā* there.

The verbal irregularities are few in number. There is a negative verb substantive. The only form noted is *nane* which means both 'I am not' and 'he is not'. We have already noted *nane* I am not, in *Sil irwari Birj Bhakhi*.

As in Bihari and Bundeli, the initial *h* of the verb substantive is often dropped when the verb is used as an auxiliary. Sometimes *y* is inserted. Thus we have, *rapat e*, he sets up, *yat ye* he goes, *det o*, he was giving, *charat e*, they were grazing. The full form is also used as in *dolat hat*, he is walking about.

The definite present generally prefers the Rysthini principle of conjugating the auxiliary with the simple present, instead of with the present participle.

The past participle nearly always ends in *yan*. Sometimes the *y* is omitted. We have both *chulyan* and *chulan* he finished.

Precative forms of the imperative are *aayo*, come, *dho ghaliyan*, give, *lijan*, take, and *dijan*, give.

The following is a list of unusual words which occur in the specimens. Verbs are quoted under their root forms —

atyan we are

asa a tall niche

ajhyā or *ajhā*, again

latthan, a buffalo

lila a husk

llal, a cattle pen

glu to fight

chaln, durable

alhatta, good, handsome

jegro, a calf

taral de, to pull away

taru taru, eversion

thatra ro, dry stalks of bajra

dig, to walk

dol to wonder about

dhūl le, to see

daju a father

dho qhal or *dho de*, to give

nal h, to leave behind. In Jaipur this means 'to vomit'

nyas phus, straw and chaff, fodder

panyaā, water

phital in *uay phital sijhi*, he came to his senses

phus, chaff

baayo a mother

baavā a woman a wife

bhayla a friend

bhaa, a brother

- bhūs*, to bark (like a dog).
malūk, handsome, good.
muk^atau, much.
meh^anatī, or *mehanti*, a servant.
rāhau, a stove.
lēgan, enmity.
lār, to throw food before cattle, to tend them.
lōthā, grown up.
lōhyau, blood.
hal, to move (intransitive).
-

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA (DANGI)

(STATE, KRAVALLI)

SPECIMEN I.

कोई आदमी-के दो मोड़ा है । विन-में-से ल्हौड़े मोड़ा-ने दाजू-से कही और दाजू विसुधा-में जो मेरो बट है वाय भाँ-को बॉट-दे । तब वाप-ने अपनी विसुधा बॉट दीनी । कछूक थेरे-ई दिनन-में ल्हौष्ठा मोड़ा सब विसुधा समेटि दूर परदेस-कूँ चल्यो-गयो और भाँ गुलाम्यों-से सब दिना खोय-दीए सब विसुधा लुठाय-दीनी । जब सबे गमाय-चुक्कौ तब भाँ बड़े भारी सूखा-काल पथ्यों और वो नगा है बैठ्यो । वो वा देस-में वसिवे-वारे एक कीर्द्ध-के भाँ रहवे लग्यो । वा-ने वा-कूँ आप-के खितन-में सूहर चरायवे पठायो । भाँ जा कृकास-कूँ सूहर चरते वा-से अपनाँ पेट भरवो विचार्यो । वा-कूँ कोई नही देतो । जब वाय फिटक सूझी और वा-ने कही के मेरे दाजू-के भाँ भोत मेहनतीन-काँ पेट-से जबर रोटी होय-है और में भूखन मर्है । जा-से भाँ-से दाजू-के घर जाऊँगो और भाँ वा-से कहँगो और वाप में-ने तेरे अगारी पापै पाप-की धंधो कम्हौ-है । में तेरो लाड्डिलो बजवे-वारो नही रह्यौ । मोय तू तेरे एक मेहंती-की नाई राखि-ले ॥

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BRAJ BHAKHA (DIVYGI)

(STATI KAVILLI)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Koi ad'mi ke do mori hu Win mi' se ihmuc mord ne
A certain man of two sons were Them in from the younger son b-

diju se kahi, tu daju bisudhi ni' to mero bit hu
the father to it was said 'O father property in what my slave is

was mo' ko bit du' Jab bap ne apni brudhi bit din
that me to divide give' Then the father by his own property was divided

Krichhuk thori dinan me ihmura mora sib bisudhi samti
Some few even days in the younger son all property having collected

din par des lū chulvo givo am bhī galimvā se sib din
a far foreign country to went away and there debauchery in all days

khoj diu sib bisudha lutey dinu Jab sab
having wasted all the property was squandered When everything

gumay chul vnu tab bhī buo bhui sukhal il parvō tu no
wasted was completely then there a great heavy day time fell and le

nanga hu bruthyo Wo wa das mi' brabu war ek
naled having become sat down He that country in dweller one

koi ke jhā rāhbe legvo Wa'ne wa lū ip ke khetin me
certain person of near to dwell began Him by him himself of fields in

suhiu chandavbu pathavau Bhā ji kuktis kū suhu chhut
suhiu to feed it was sent There what husks the saline eating were

wa se apnō pet bharbu bicharvō Wa kū koi nru
that by his own belly to fill it was thought Him to anyone not

det o Jab way phutak sujhi tu wane
giving was At this time to him discrimination became apparent and him by

lahi ke 'mre daju ke phā bhoot mel'matin kū pet se
it was said that 'my father of near many servants to belly than

ubai roti hoy hai tu mē bhukhlm mru Jā
exceeding bread is and I of hunger die This by (ie hence)

jhā se daju ke ghu tuugo tu bhā wa se Lahugo
herefrom the father of house (to) I will go and there him to I will say

ae bap mē ne teie agari pripai prip kru dhundho lirvnu hru
O father me by thee of before on sin sins of occupation made has been

Mē tero larlo b̄ȳbe waro n̄hi r̄hyau Moy tu teie ul
I thy son one who is called not was Me thou thy one
 mehanti li n̄ai r̄al hi le
servant of like sleep '

[No 21]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA (DINGI)

(SRI TE, KARAVLI)

SPECIMEN II.

मैं सुकते-ज दिनन-से तुमन-कों लिख-लिखा हार-चुकौ कि भाँ डॉग-में
 ढोर-ढोरेन-कूँ न्यार-फूस भी नाने रह्गौ। पान्धौं-पात नदी-में सुखि गयो।
 तुमारे मुडा-से कडान-कूँ ठॉठरे लारिवे-की कहत-हो तो टारा-टूरी करत-है।
 मोडा खोठा हो-गयो तो भी हाल-ई जानत वूझत नाने। अब ढुक-ले भिआ
 तेरो मुडा जेरेन-के लार-लार भी नाने जात-ये। हँ भृसत भूसत थकि मध्यो।
 हमन से दिनेन-के दिनेन लागन रोपते। अब हों वाखर-में-से कढि-जाचेंगो।
 वो घुरिवे डोलत-है। मैं-ने भोत समझाय बुझाय कह्यौ तो औभूँ ऊर
 नाने देत-ई। कैयो जनेन ने समझायो तब वो भाँ से ठरक-देत-है। तै-ने
 भाँ वैयो भी नै रन दीनी। जव वैरवानी भौपरी-से छिरक-में आवत-ए तब
 पहूरून-कूँ न्यार-फूस डारत्ये। मो-पै तनक भी नाने हल्यौ डिग्यौ जात-ई।
 अब भिआ इन रूपकान-से दिन-उठि लोह्यौ स्खत-है। अब तू भाँ अर्द्यो।
 हों लिखि चुक्यौ। अब हों नाने जानतौ। आ-में-ई तू सब समझ वूझ
 लीजौ। हों तो वाट निहारतौ निहारतौ आत्यौ हो-चल्यौ। नई-तो थोरे
 दिनन में हँ आवतौ। अनाज कुठीला-में रन दीजौ। हमन-कों सुकतौ
 चैथ्येगौ। और आ-में ते दो मन अनाज झडू-कों धो-घालिजौ। मोय भरनो
 हो गयौ-हौ। सो दोक दिना सें कल है। और ननूआ भायले-से टेर-के
 कीजो के राहे पीछे-के आरे-में तीन रुपैया नाखि आयौ-हँ। सो हाट-में-से
 मलूक चलू अंगरखौ और पन्हा और छटा कम्बा ले-के बैया-कूँ फाय-देय।
 वो भाँ मिलि भेंट-जायगौ। मिनी बेसाम सुदी ७ सम्बत १८५६ ॥

[No 21]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE KARACHI)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Mai muk'te u dman se tumān lū
 I many also days from you to writing writing am tired completely
 li jhā dāg mē dhor dhaṛen kū nyar phus bh nane
 that here the Dang in the cattle herd for straw chaff(10 fodder) even not
 rāhnu Panyā pat nadī mē sul hā gāyō Tumārā mūra se latthan kū
 was Water stream the river in dried went son to buffalo to
 thāthāre laribālī kālāt hō to tāra turi lāt hū
 dy stalls of bāja throwing of(word) saying I am then evasion doing he is
 Mora lotha ho gayo to bhi hal i janat buhat
 The boy grown up became nevertheless now even knowing understanding
 nane Ab dhūl le bhātā tāo mūra jegānī ī lat lai bhi
 he is not Now see brother tly son the calves to tending even
 nane jat ye Hū blusat bhātā thālī māyau Haman se
 is not going is I bāling bāling being weary am dead Me with
 dinākārā dīnākārā ligān ioptā Ab hō bal bhi mē lāhī lāgo
 days of days from enmity setting up he is Now I house in from will go away
 Wo ghurme dolit hai Mu ne bhot sun'hai buhat
 He for fighting wandering is Me by much remonstrating explaining
 lāhyā to tujhū utnī nane deti Krivo janen ne
 was said still again answer he is not giving even Several persons by
 sun'hai tab wo bhāsū taik det hū Tu ne jhī
 it was remonstrated then he here from walling away is Thee by lāre
 brivo bhi nai rān dīm Jib bārbāni jhāpānī se
 mother also not to remain was allowed When (my) wife he left from
 lāhāk mē awālā tab prārun lū nyar phus dir tāc Mo pr
 the pen in coming is then buffalo calves to fodder giving she is Me by
 tanak bhi nane hāyān dīgānā jat i Ab bhi m
 a little even is not moving walling going even Now brother, these
 rup'kan se dīn uthī lohān sul hāt hū — Ab tu jhī tu
 conducts from day arising blood dying up is Now Non here please come
 H, lālā chukyanā Ab hō nane janān A me
 I having written finished Now I am not Ignoring This is from
 see in part 1

tu sub samjh bujh hjaun Ho to bat nihar'tau
 thou all understand I now please take I indeed the road watching
 nihar'tau atjuu ho chalyau Ni to thore dinan'me hū 'w'tau
 watching weary became Otherwise a few days in I shall come
 Anaj I uthlu mī rīn dījau Hamān kaū muk'tau
 The corn the granary in to remain please allow Me-to much
 chayyegau Au i mī tu do man anaj Jhandu kaū
 will be necessary And it in from two maunds grain Jhandu to
 dho gharliju Moy jhar'no ho gryu hru So dok dina sc
 please give away To me dia:haea become was That two(or) one days from
 hal hai Aur Nnua bhai'le sc ter kē kijo ke rahu
 peace is And Nanua friend to seen having please say that the stove
 pichhe ke ne mī tin rupari nakhī iyu hū So
 behind of mole in three rupees having left come I am Therefore
 hit mī sc maluk chulu ign'l hi tur panha aur chhritta
 the market in from handsome lasting shirt and shoes and a selected
 kilha le lā bnyd hū phu dev Wo jhā mlh
 comb taken having the mother to make over She here having joined
 bhet jay'gi Miti Baisakh sudi 7 Sumbat 1956
 will meet(me) Date Baisakh bright half 7 Year 1956

FREE TRANSLATION OF THE FOREGOING

I am weary with writing to you this long time that there is no food for the cattle
 in this jungle The very water in the streams has dried up When I tell your son
 to give the buffaloes bay, a stalks he shuns the work The boy is now grown up but
 still he won't understand anything Look here brother your son won't even go to
 feed the calves I rail and bark at him till I am tired and the only result is that
 he hates me more and more every day Now I won't stay in this house any longer
 He goes about seeking whom he can fight with No matter how much I reason with
 him he won't give me an answer A number of people have reasoned with him but
 he just walks away from them You did not let even my mother stay here and so
 my wife has to feed the buffalo calves when she goes out from the hut to the cattle
 pen I am quite unable to get about myself Now brother, through these goings on
 my blood is fairly drying up Please come here yourself I have already (before)
 written to ask you this Now I don't know anything From this letter you can
 understand the state of affairs I am weary watching the road for you coming
 If you don't I leave this in a few days and go to you

Let the coin stay in the granary We'll want a great deal You may give two
 maunds of corn to Jhandu I have been ill with diarrhoea but have been better for
 the last day or two Tell my friend Nanua that I have left three rupees in the wall
 niche behind the stove I want him to buy with them a handsome durable shirt and a
 pair of shoes and a good comb and to make them over to my mother She will come
 here and see me Dated 7th of the bright half of Baisakh, Sam 1956

singular as well as the nominative plural ends either in *e* as in Braj Bhakha or in *a* as in Jaipuri. Nouns in *a* have only the form in *a*. Thus *pota* a grandson accusative *pota lū* nom plu *pota glor* a house or horses. The other nouns seem to prefer *e*. Thus from *salbe walo* (or *waro*) a dweller we have as genitive *salbe wale lo* and from *janu* oblique *ja ie*. The oblique plural of all these nouns ends in *an* or *en* as in *potan lū* or *poten lū* to grandsons.

Masculine nouns ending in a consonant have a nominative plural in *a* as in *dina* days. The oblique plural ends in *an* as *dinan*. Sometimes we have the Braj Bhakha termination *an* as in *nol an lo* of servants.

Feminine nouns in *i* such as *cloori*, *gul* have obl sing and nom plu *cloori* and obl plu *cloorin*.

The case suffixes are the following —

Agent	<i>ne</i>
Acc dat	<i>lū kē lat</i>
Obl instr	<i>te tē tāi pa te pa te lai te</i>
Gen	<i>lo</i> obl masc <i>le</i> fem <i>ki</i>
Loc	<i>mē</i> in <i>paī māū</i> on

The oblique masculine of the genitive is sometimes (as in Jaipuri) *la* as in *des la ek*, *albe wale la* *digrae ne* an inhabitant of that country.

The locative dative sometimes takes the termination *ya* as in *pote ya* to a grandson. There is also as usual an instrumental in *an* as in *bl lau* by hunger.

There are traces of a neuter gender. Thus *sunyū* it was heard he heard. Strong adjectives which in Braj Bhakha end in *an* in this dialect end in *o* with an oblique masculine in *a* or *e*. Thus *blalo* good oblique *blala blale*.

As regards Pronouns, that of the second person has its plural (nominative and oblique) *tam* not *tum* and a genitive plural *tum' o* or *tya' o*. He that is *ta* or *ta* obl sing *ua* nom plu *ue* obl plu *un*. An optional form of the acc dat sing is *waya*.

This is *ya* or *i* sing obl *ya* acc dat *waya* plu nom *ye* obl *in*.

Another word for that is *je* sing obl *ja* acc dat *jaya* plu nom *je* obl *ji*; so also *je b* then as well as when.

The Relative pronoun is *je* declined exactly like *je* that.

Ko is who? *ka* what? and *kaolhi* anything. Hence Dangi is also called *K laclli ki bol*. *Kan* or *kon* is any. None of these change their bases in declension.

The genitive of *ap* self is *ap lo* or *ap' o*. The word is sometimes (as in Jaipuri) used to mean we. Quite frequently the personal pronouns *me/o* *ta/o* etc are used where according to the rules of Braj Bhakha we should expect *ap' no*.

The Verb Substantive is the same as in Braj Bhakha except that one of the forms of the past is *lattjo* instead of *lutan*. *Hattyo* is also used as the present participle of *taibo* to become. Other forms of this latter verb are 1 pres *lōñ* 1 fut *līgo* past *lāo* conjunctive participle *lai* (not *lutan*) *lai*, etc.

The conjugation of the Active Verb is on the whole the same as in Braj Bhakha. The definite present follows the Rajasthani principle of conjugating the auxiliary verb with the simple present tense and not with the present participle. The present

[No 22]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M.A.)

SPECIMEN I.

एक कों दो बेटा है । उन में ते ल्होडे बेटा ने वा-की वाप ते कही अरे
 दाज धन-में मेरो बट है जाय सो कूँ बॉट-दे । जे वा-पै धन हत्यो जे उन कूँ
 बाँट दीयो । भौत दिना नहीं हूँये ल्होडे बेटा सब-ई लैर भौत दूर
 परदेस में चल्यो गो । व्हाँ जार आप-को सग धन लुच्चापणे-में उडा दीयो ।
 जब वा-ने मग धन उडा-दीयो जब वा देम-में ऐसो भारो जवाल पड़ो अर
 ऊ कगाल है-गो । पौछे वा ऊ देस-का एक रहवेवाले-के ढिंगरे जा रह्यो ।
 ऊ वाय सूवर चरावे खित-में खँदातो । जे पातडा सूवर खावे-हे जिन के
 खायवे-कूँ ऊ रानी हत्यो । अर काऊ-ई आदमी वाय नहीं ढेतो । जब वा-कूँ
 सुरत आई वा-ने कही अरे मेरे वाप के-ई नोकरन-के निरी रोटी अर मैं
 भूकन मर्हूँ । मैं उठूँगो अर मेरे वाप-के ढिंगरे जाजँगो अर वा-ते कहँगो दाज
 मैं-ने सुरग-को पाप कस्थी अर तेरो पाप कस्थो । अर अब मैं ऐसो नहीं
 रह्यो जे तेरो बेटा कहवाऊँ । सो-कूँ तेरी नोकर राख-लै । ऊ उठिर वा'-के
 वाप-के ढिंगरे आयो । वाप-कूँ वा-कूँ दूर ते आतो-ई देखर दया आय गई ।
 जब वाप दौड़ो जार गले-ते लगा-लौयो अर मझै लई वा-की । जब बेटा-
 ने वा-ते कई अरे दाज मैं-ने सुरग को पाप कस्थो अर तेरो पाप कस्थो । अर
 अब ऐसो मैं नहीं रह्यो जे तेरो बेटा कहवाऊँ । जब वाप-ने आप-की
 नोकरन-ते कई आक्षे-से आक्षे ओढ़णा लाबो अर वा कूँ पेहराबो । अर वा-के
 हात-में छंगूटी पेहराबो । अर पाँवन में पराँ पेहराबो । अर हम खावे पौवे
 अर चैन करें । क्यों अक ई मेरो बेटा मर-गो हो जे फेर जौ आयो ।
 अर खोय गो हो जे पाय-गो । अर वे खुसी हैवे लगे ॥

वा को बडो बेटा हो जे खित-में हो । जब ऊ आयो अर जब घर-ते
 लगतो आयो जब वा ने बजाबो गाबो अर नचबो मुख्यूँ । जब वा-ने एक जणू

[No 22

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA (DANGI)

(STATE JAIPUR)

(Rev G Macalister, M.A.)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Ek h̄e do beta he Un m̄ te lhore beta ne
 A certain one to two sons were Them from the younger son by
 wi le bap te lahu, 're dhu, dhan m̄ mero but hai
 his father to it was said O father wealth in my share is
 jaya mo kū bāt de' Je wi pa dhan battyo je un kū
 that me to dividing give' What him with wealth was that them to
 bāt diyo Bhaut dina nāhī huye lhoro beta sib 1
 dividing was given Many days not became the younger son ent're even
 lan bhaut dur pū des-m̄ chhilo go Whā
 having taken very distant foreign country into went away There
 jai ap ho sag dhan luchchhī pāni m̄ ura diyo
 having gone his own all wealth riotous living in was squandered
 Jab wa ne sag dhan ura diyo jab wa des m̄ also
 When him by all wealth had been wasted, then that country in such
 bharo jawal paīyo, ai u langal hai go Pichhū wa u
 great famine fell, and he poor became After wards he that
 des la ek 1lh̄be wile he dhigare ja rahyo U waya suwar
 country of one inhabitant of near having gone remained He him swine
 churabe khet m̄ khādato Je patrī suwār khawai he, jin he
 to feed field in sent What lusīs swine eating were, those of
 khaybe kū u rājī battyo Ar kau 1 ad'mi waya nāhī dēto
 eating for he pleased was And any even man to him not gave
 Jab wi kū surat ai wa ne lahu 'are! mere bap ke 1
 When him to understanding came him by it was said O! my father of verily
 nōhān kē mūlī roti, ar māī bhukān marū Muī uthūgo,
 servants to plenty bread(is) and I of hunger am dying I will arise
 ar merā bap ke dhigare jaūgo ar wa te lāhūgo, dau,
 and my father of near I will go, and him to I will say, Father,

maī ne surag lo pap kaiyo, ai tero pip kuyō, ar ab maī also
 me by heaven of sin done and thy sin done, and now I such
 nahi iahyo, je teio beta lāh-wāū, molū teio nokar
 not remained that thy son I may be called, me (acc) thy a servant
 rakh lai ' U uthir wale bap he dhigare ayo Bap kū
 'leep' He having arisen his father of near came Father to
 wa kū dur te ato i dekhar daya aya gal Jab bap
 him (acc) distance from on coming just having seen compassion came Then the father
 dawyo jar gale te laga hiyo, ai matti lu wali
 , an living gone the neck to was applied and kisses were taken him of
 Jab beia ne wa te lai 'aie dau māī ne suag lo pap
 Then the son by him to it was said, O father, me by heaven of sin
 kuyō ai tero pap kaiyo, ar ab also maī nahi iahyo je tero
 done and thy sin done and now such I not remained that thy
 beta lāh-wāū' Jab bap ne ap he nokran te hai
 son I may be called Then the father by his own servants to it was said
 'chhe te chhe orhana lawo u wa kū pehia wo, u wake hat mē
 good from good clothes bring and him to put on and his hand
 āguthi pehia wo, ai pāwan mē panā pehia wo, ai ham khawē
 a ring put on and feet in shoes put on, and let us eat
 priyā ai chain hare Kyō ak i māīo beta
 let us drink and measurement let us make Because that this my son
 mai go ho je phei ji ayo, ai khoya-go ho, je paya go
 dead was who again living came and lost gone was who was found'
 Ai we khusi haibe lage
 And they merry to be began
 Wa lo baro beti ho je khet mē ho Jab u ayo, ai
 His elder son was, who field in was When he came, and
 jab ghar te lagto ayo jib wa ne bajabo gabo ar nachbo sunvī
 when house to near came, then him by music singing and dancing was heard
 Jab wa ne ek janu nokrian mē te bulayo Jab wa te
 Then him by one person servants from among was called Then him to
 puchhi ak 'aj i ka bit hai?' Jab wa-ne wa te
 it was asked that today this what thing is? Then him by him to
 hai 'teio bhaya aya go hai, teio bap ne jīwāye haf
 it was said 'thy brother come is thy father by a feast has been given,
 ak wa ne u iaj baji achhē dekh-lyo' U issaya go ja te
 that him by he safe and sound well was seen' He became angry therefore
 bhutai nahi gayo Ja te wa ke dau-ne bahar ar u
 inside not went Therefore his father by out having come he

manayo Jab wa ne wa ke bap kū juwab diyo ak 'dekh
 was per suaded Then I am by his father to reply was given that 'see
 itek barsan te meī teri chak'ni harū ar maī ne kabhū hī tero
 so many years from I thy service do, and me by ever even thy
 kahyo nahi ialyu, tu u tñi ne mo kū ek bakra u nahi
 order not was disobeyed, still thee by me to one goat even not
 diyo ak mere bhayaln le say maī khusi har to Pan
 was given so that my friends of with I merriment might make Bet
 tere ya chhora kū ate i ja ne tero dhan ber nin mē^{thy}
 thy this son to on coming just whom by thy wealth prostitutes in
 ura diyo yile lhe to taīne jīwāy Wa ne wa te
 was wasted I am of for indeed thee by a feast is given' Him bj him to
 Lai beta tu to sadāi mei dhigare rahai Je mere
 it was said 'son thou indeed always my near livest What my
 dhigare hu, je tero i hai Khusi karbo ar raji haibo
 near is that thine verily is Merriment to make and pleased to be
 to hum lū chayoi ho lyo ak i tero bhaiya mar go
 indeed us to proper was, because that this tly brother dead
 ho je pherū jiy ayo, khoya go ho je pherī paya go'
 was, who again living came lost gone was who again was found'

[No 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA (DANGI)

(STATE, JAIPUR)

(Rev G Macalister, M.A.)

SPECIMEN II.

एक ठाकर हो । तो वा-कै खायवे-कूँ धर-में कछू हत नहीं हो । तो भटसीदेण वा-ने कही कि भाई चाकरी-कूँ जाऊंगो । तो एक सोण-चिड़ैया ही । जा-के सोण सेवे जाय । रोजीना तो ज सोण-चिड़ैया वा कूँ सोण नहीं दे । सोण-चिड़ैया तो चुगेरे-कूँ जाय । और वा-के बचान-ते कह जाय बेटा काउ-कूँ सोण मत दे-दीज्यो । तो ज तो चुकवे-कूँ गई अर पौछै-तै आयो ठाकर । तो सोण-चिड़ैया-के बचान-ने वा-कूँ सोण दै-दीज्यो । तो ठाकर जैट-की काठी खूब कस-अर जैट-पै चैड़-अर चल-दियो । तो पौछै-तै सोण-चिड़ैया चाई । वा-ने पृष्ठी बेटाओ काउ-कूँ सोण तो नहीं दियो-है । तो कै मैया हम-ने तो सोण दै-दीज्यो । ठाकर आओ करै जा-कूँ । तो सोण-चिड़ैया भजी छाँ-तै । तो गैल-में ठाकर जा-लियो । तो छाँ जार वैरवानी-को रूप धर-लियो । तो ठाकर-ने पृष्ठी तू कोण । मैं तेरी वैरवानी । तो कै आ एक-ते दो हुये । तो जैट-पै ज बैठा-लई । खटकेन-की दव लगी । तो एक पोखिर भरी ही पाशी-ते । तो वा सोण-चिड़ैया-ते बोल्यो कै मैं खटके कम्हायें । वा-ने कही कै जा कस्या । तो वा पोखिर-कै ढंगारे खटकी करवे गयो । तो खटको कर-कैन सौसो लेर उलटो बगद्यो-। तो पोखिर-की पाड़-में स्याँप मँड़का माँजूं लपकै । तो वा-ने कही कै या-को व्यो या अनाँय ले । तो वा-ने चक्कू-ते काट माँस आपणी जाँग-में-ते और वा स्याँप-कूँ फैकवो कस्हो । तो स्याँप खूब धाप-गो । तो आप-ई उठर चल्यो-गो । तो ज जार पौछ्यो जैट-कै ढंगारे । तो लोर्झन-ते वा-की जाँग भौज रही । तो सोण-चिड़ैया-ने देखी । कही का हुयो । तो वा-ने कही कै एक मँड़का-कूँ स्याँप खावै-हो । जा-ते मैं-ने मेरी जाँग-को माँस राड़गो काट-काट-कै । भटसीदेण सोण-चिड़ैया-ने इत फेर दियो । तो ऐसी-की ऐसी जाँग है-गई । तो चैड़ जैट-पै दीन्यूं चले । तो वा मँड़का-ने सोसी कै तू वा-कूँ आड़ो कव आवैगो तो होय न होय । अव-र्द्द चलो । तो भटसीदेण छाँ-तै चल दियो ॥

[No 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DAVOL)

(STATE JAIPUR)

(Rev G Macalister, MA)

SPECIMEN II

TRANSLITERATION AND TRANSLATION.

Ek Thakun ho To walun khuk'be kū ghar mē kichhu
 One Thalun there was Then him to to eat house in anylling
 hat nāhī ho To jhat'siden wne khun ki 'bhai
 even not was Then immediately him by it was said that brother,
 chuk'kū kū jñūgo' To cl son chiraiya lu, ja ke son
 service for I will go' Then one omen bnd there was, whose omen
 lebe javi Rojini to u son chiraiya wi kū son nāhī
 to tale he goes Every day indeed that omen bnd him to omen not
 de Son chiraiya to chugra kū jñya, tur wa-ke bichchan tē
 gives The omen bnd then pickling food for goes and hei young ones to
 kuh jñya heti, lru kū son mat dñ diyo' To u to
 saying goes, sons, any one to omen do not give' Then she on her part
 chuk'be kū gñ ar pichhe tai ayo Thakur To son chiraiya ke
 feeding for went, and behind from came the Thalun Then the omen bnd of
 bichchan ne wa kū son dñ diyo To Thakar ût ki kathi
 young ones by him to omen was given Then the Thalun camel of saddle
 khub has ar ût pañ châr u chal diyo To pichhe tai
 tightly tied having camel on mounted having set off Then behind from
 son chiraiya ai Wa ne puchlu 'beti kau kū son to nāhī
 the omen bnd came She asled, 'children any one to omen indeed not
 dryo hai? To hai muya ham ne to son dai diyo
 green is?' Then it was said 'O mother, us by indeed omen was green
 Thakai abo laru jñ kū To son chiraiya bhipi whā tañ,
 The Thalun coming does, him to Then the omen bnd ran therefrom,
 to gal mē Thakai jñ liyo To whā jar
 then the way in the Thalun was overtaken Then there having gone
 bair'bani ko rup dhai liyo To Thakun ne puchlu 'tu
 a woman of form was assumed Then the Thalun by it was asked, 'thou
 kon?' mai teri bair'bani To lu, a ek te do huye'
 who? I thu wife' Then it was said, come, one from two became'

To unt paī u baitha lai Khat'ken ki dab lagī, to
 Then camel on she was caused to sit Nature's call of necessity was felt, then
 ek pokhu bhūmī hi pani te To wa son chiraiya tē bolyo lai
 one tank full was water with Then he the omen bird to spole that,
 'māī khathe karyāū' Wa ne kahi kai ja
 'I a call of nature having done come' Her by it was said that go,
 kaiyā' To wa pokhir lai dhagnai khathe kar'ba q̄yo
 having done come' Then he tank of near call of nature for doing went
 To khat'ko hū kain sisō ler ulto big'dyo To
 Then call of nature done having water having taken back he returned Then
 pokhu ki paī mē syāp māī'ha māū lap'hai To wa ne kahi
 the tank of bank on a serpent a fog at darted Then him by it was said
 hai 'ya ho jyo ja vjāy le To wa ne chulku tē
 that 'this of life this one untimely tales Then him by pen knife with
 hat mās ap'mi jāg mē aur wa syāp kū phaik'bo lāyo
 having cut flesh his own thigh infirm, and that serpent to throwing was done
 To syāp khub dhap go To ap'i uthai chalyo go
 Then the serpent much satisfied went Then himself having arisen went away
 To u jai pochhyo ūtlu dhāg'nu To lom te wāki
 Then he having gone arrived the camel of near Then blood with his
 jāg bhuj rāhu To son chiraiya ne dekhi kahi ka huvo?
 thigh wetted was Then the omen bird by it was seen it was said 'what became?'
 To wa ne kahi kai ek māī'kū syāp khawu ho,
 Then him by it was said that one frog to a serpent eating was,
 jātē māī ne māī jāg kū mās lāyo kitkat laī' Jhūt' iden
 therefore me by my thigh of flesh was thrown cut out having At once
 son chiraiya ne hat phu d vo To aisi si usi jāg hu gu
 the omen bird by hand was passed on Then such of such the thigh became
 To chār ūt paī donyū chale To wa māī'kū ne
 Then mounting the camel on both set off Then that frog by
 sosi kai 'tu wākū aro lab awugo to hova
 it was thought said, 'thou him to serviceable when will come then it may be
 na hoyn, ab i chalo' To jhūt'bdan whā trī chal diyo
 not it may be, now even go' Then at once therefrom he started

FREE TRANSLATION OF THE FOREGOING

There was a Thakur who had nothing to eat in his house so he said to himself, 'brother, I'm going to look for service'. There was also a bird of omen, and the Thakur went to her to get an omen, but though he went every day she never gave him one. One day she went out to pick up some food, and before she started she told her

children on no account to give an omen to any one. While she was away the Thakur came as usual and the chicks gave him the looked for indication so he saddled his camel mounted and set off.

Back came the omen bird. My children are you sure you gave no one an omen? Indeed we did mother. We gave it to the Thakur who comes every day.

Up flew the omen bird and overtook the Thakur on his way. She assumed the form of a woman. Who are you? said he. I'm your wife. Come along one has become two. So he took her up on his camel. They came to a tank full of water and he was compelled to descend for a certain purpose. I'll be back in a moment said he. All right said she. On the bank of the tank he saw a snake pursuing a frog. It's a shame to let the poor thing be killed said he. So he took out his penknife and cut bits of flesh out of his thigh with which he fed the snake till it could eat no more. Then he got up and went back to the camel. His thigh was all bloody. What happened? said the omen bird. A snake was going to eat a frog so I threw it lumps of flesh from my thigh instead.

Straightway the omen bird passed her hand over the wound and it healed up as it was before. Then they got up on the camel and went on their way.

But the frog said to himself some day or other you may be of use to him. Go at once. So he started off at once.

[This is the end of the extract. The entire story, which is a long one will be found on pp. 82 and ff. of Mr Macalister's book. The frog takes the form of a barber and overtake s the Thakur. The three then go on. The snake out of gratitude for his good meal also joins the company as a Barber. They four settle in a city where the omen bird gets the Thakur in service under the king on a salary of a lakh of rupees. The king's barber persuades the king to set the Thakur three apparently impossible tasks (to get a snake's jewel to find a ring thrown into a well and to get news of his dead and gone ancestors) all of which the Thakur performs with the aid of the snake the frog and the omen bird. To carry out the third task the omen bird assumes the form of the Thakur and gets the king to make a huge funeral pyre on which she sits. It is lighted and she flies away in the smoke. She then sends the Thakur to the king with the news that he has come back from the king's ancestors and that they are all well but want a barber. So the king makes another pyre and sets his barber on it to go off to his ancestors. The pyre is lighted. The barber is of course burnt to death and the king and the Thakur live happy ever afterwards.]

DĀNGBHĀNG

In the south east corner of the Jaipur State, on the borders of Kotah and Karauli, and separated from Dangi by Kalimul and the Dangi of Karauli we have Dangbhāng

The estimated number of its speakers is 80,363

Dangbhāng is more infected with Jaipuri idioms than Dangi. It even exhibits modes of expression which have hitherto been considered to be peculiar to Gujrati. In its grammatical forms the following are the main points in which it differs from Dangi of Jaipur.

Pronunciation — There is a tendency for *i* to become *a* as in *dan*, a day, *lakhyo*, written So *u* becomes *ai* in *ripyo*, a rupee.

The tendency to dissipation appears to be stronger even than in Dangi. We have cases like *lusi*, pleasure, *bādō* bind, *suko*, dry, *sad* (*sadhu*), a saint, *bhuλo* hungry, *gib*, a tongue, *lo*, non, *vakas* (*akhas*) a fiend. The letter *h* is often transferred to the first letter of a word, as in *mhal* for *mahal*, a palace, *mhaṣaj*, as well as *mahaṣaj*, a great king, *ghado*, for *gadho*, an ass. Similarly *m* is transferred in *lmabo* for *lambo*, long. Dissipation is as usual, prominent in the conjugation of the roots: *ah* remain, and *lah*, say. We have: *at̄* *hai* for *ahat̄* *hai*, he lives, *ayo*, lived, *lat̄*, said, *lat̄*, say (imperative, 2nd sing.), and *lūgo* I will say.

As a rule strong masculine nouns end in *o*, — not *a*, as in Dangi and Braj Bhakha,— thus, *beto*, not *beta*, a son. The oblique singular of these nouns, and the nominative plural, end in *a*. Thus, *beta lo*, of a son, *beta*, sons. The oblique plural ends in *an*, as in Dangi. In other respects nouns form their oblique forms as in Dangi.

There is no accusative dative in *ya*, like the *potaya* of Dangi. There is a locative in *ā*, as in *mhalā*, in the palace, *sāchīā*, in truth, and in *at̄* for nouns and adjectives ending in *o*, as in *mahnāt̄*, in a month, *agat̄*, in front, before. This last locative is common, and when an adjective (or genitive) agrees with a noun in the locative, it too is put into that case, which is a most interesting survival. Thus we have *ap̄ lāt̄* (not *ap̄ ke*) *mhalā*, in his own palace, *mē at̄* (not *mē e*) *agat̄*, in my front *se* before me, *tumas̄ at̄ pachhāt̄*, in thy behind, behind thee.

The postpositions are the same as in Dangi, except that the agent has *nai*, instead of *ne*, and that the oblique genitive ends in *ka*, not *le*, as in *ñ des ka* *raibala lat̄*, to an inhabitant of that country.

The termination *ka* of the dative (which also occurs in Dangi) is here clearly seen to be the locative case of *ka*, the sign of the genitive. In other words, in Dangbhāng, a dative may be formed by putting the genitive into the locative, *se* by changing the termination *o* to *ai*. Thus, *raibala ka*, to an inhabitant, *chaȳna hai mē ai*, there is a desire to me, I have a desire, *do puth̄ ho jyaȳga tē ai*, two sons will become to thee, thou wilt have two sons, *bela hoyā ap̄ nai*, sons will be to us we (*se* I) shall have sons.

When an adjective or pronoun agrees with a noun, the postposition is sometimes added to both, as in *ñ nai raja nai lat̄*, by that by the king it was said, it was said by that king, *raibala lat̄ ch̄ lat̄*, to inhabitant to one, to one (*se* an) inhabitant.

Sometimes the sign of the agent is omitted (as in Jaipuri), as in *ñ* (for *ñ-nai*) *maiññi kū masi*, he beat the sweeper woman.

Adjectives which in Brāj Bhālī end in *an*, and in Dīngī in *a* often end in *o* in Dāngbhāng. Thus, *acchī*, good (obl + gen. māre *acchī*), *śītī*, true (stem *śītī*, loc sing māre *śītīñ*), *āya*, of this kind (=Hindi *tumheis*). It will thus be seen that they agree in form with past participles.

As to pronouns, the first person is the same as in Dīngī (see p^t that we now call) then meet a Jāpuri form such as *ātī* as well as *ātī* my. The relatives *naya*, *teya*, *teya*, etc. do not occur.

The nominative plural of the second person is *taī* for *erīnā* and its genitive is *tarīra*. This pronoun takes *ātī* the sign of the agent and also the sign of the possessive dative (in this case suffixed to the oblique form and not to the nominative). Thus, *taī nā* by the, *te rāi*, to this, *taī rāi* by you (^t to you).

As in Dīngī, the reflexive pronoun *ejī* (itself), is also used to mean 'we' including the person addressed or even 'I'. Its oblique form is *ejī* or (plural) *ejīm*. Its genitive is *apī* or *apīs*. The personal pronouns are often used just as *ejī* in the sense of 'own'. Thus *ek* for *ejī* *ejī* *lāi* his son (to his father).

The pronoun of the third person ('h' that') is *ātī* (1st sing. f. near plus *ātī*, obl plur *ātī* *ātī* 'there').

'This' is *ātī* (as neuter +) (1st sing. f. near plus *ātī* obl plur *ātī* *ātī* = 'here', *ātī* = 'thence').

Jo (obl sing. *ātī* nom plur *ātī* obl plur *ātī*) is the demonstrative pronoun 'th' and the relative pronoun 'who', *jad* or *jāl* = 'th' who, *ātī* *ātī* = 'there' 'where'.

Kun (which does not change in cl. is n.) *s'wī*, *kūñ* = 'that', *lāi* = 'any one', some, *lāi* = 'mythical', *lāi* = 'village', *lāi* = 'why'.

The conjugation of verbs is as follows as in Dīngī (see p^t that (as in Brāj etc) the first person plural ends in *ā* and the third person plural is not added). Thus—

I strike, etc.

	1
1 <i>ātī</i> <i>ātī</i>	<i>ātī</i> <i>ātī</i>
2 <i>ātī rāi</i>	<i>ātī</i> <i>ātī</i>
3 <i>ātī</i> <i>ātī</i>	<i>ātī</i> <i>ātī</i>

The comparative participle ends in *lāi*, *lāi* etc. *ātī lāi*, *ātī lāi*, *ātī lāi*, having struck. The noun of possession ends in *lāi* as in *ātī lāi* *lāi* an inhabitant.

The auxiliary verb is both the Brāj and the Jāpuri forms. Thus—

(Brāj) *mātīlā*, I am, *mātīlā* (plur. mātī *lāi*), I was,

(Jāpuri) *mātīlā* I am, *mātīlā* (plur. mātī *lāi*) I was. The Brāj form is the more usual.

The definite present is formed by adding the auxiliary verb to the simple present. Thus *mātī nātīlā*. The imp. aspect is formed by adding *ātī* to the root which is conjugated with the past tense of the auxiliary. Thus (singular) *ātī tātī rātīlā* (plural) *lāmātī marātīlā* ha, and so for all persons.

The letters *s* and *t* are often added pleonastically to the third person of verbs. They are relics of old pronouns. Thus *lātī a*, he said, *puchhī t*, he asked, *marātī h*, he may strike.

In one important point of construction Dāngbhāng agrees with most of the Rāshthāni dialects, and with Gujerati. When a transitive verb occurs in Hindi in the past tense, it is used either prescriptively, or impersonally. Thus (prescriptively) *us-ne strī martī*, a

woman was struck by him, i.e. he struck a woman, in which the verb (*mārī*) agrees in gender with the object (*strī*): (impersonally) *us-nē strī-kō mārā*, by him, with reference to the woman, striking was done, in which the verb (*mārā*), being used impersonally, always remains masculine whatever the gender of the object may be.

In Dàngbhàng, as in Gujarātī, when this impersonal construction is used, the verb is attracted by the gender of the object, and becomes feminine when it is feminine. Thus, *rājā-nai mait'ri-kū bulāi*, literally, by the king, with reference to the female-sweeper, she (not 'it') was called, i.e. the king called the female-sweeper. Here, it will be observed, the word *bulāi* agrees in gender with *mait'ri*, although the latter has the sign of the dative, *kū*, attached to it.

We may also note the employment of the Jaipuri word *kōnī* or *kū nī*, meaning 'not.'

[No 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGEBHANG)

(STATE JAIPUR)

(Rev G Macalister, M.A.)

SPECIMEN I.

कोई आदमी कै दो बेटा हा । उनमें सूँ छोटा बेटा नै जँ का वाप सूँ कर्द वाप पूँजी-मे-सूँ जो मेरी पाँती आवै सो मो कूँ दै । जँ नै जँ की पूँजी उन कूँ बाँट द्यै । योडा दन पाक्षे छोटो बेटो सारी पूँजी ले कै दूर परदेस में चल्यो गयो । व्हाँ जा कर जँ नै जँ की पूँजी गैर चलण में उडा द्यै । जँ नै सब पूँजी उडा द्यै । पाक्षे जँ देस में भोत सो काल पड़ गयो । जह बो कँगल हो गयो । बो गयो अर जँ देस का रैवाला कै एक कै जा कर रयो । जँ नै जँ कूँ सूर चरावा कूँ खितन पै खँदायो । जो पातडा सूर खावै हा जिन सूँ बो पेट भरवा कूँ राजी हो । कोई आदमी जँ कूँ काँडँ बौ नदै ढे हो । जब जँ कूँ जँैन आयो जब जँ नै कर्द भेरा वाप का चाकरन कूँ रोटी घणी अर मैं भूको मर्है छै । मैं उठूंगो अर भेरा वाप कै जाऊंगो अर जँ सूँ कूँगो वाप मैं-नै सरग को पाप कस्तो अर तेरो पाप कस्तो अर मैं अस्यो नै रह्यो सो तेरो बेटो कुवाजँ । तेरा नोकरन में मो कूँ बौ एक नोकर राख लै ॥

TRANSLITERATION AND TRANSLATION.

Koi ad'mi lai do beta ha	Un me sū chhota beta nai
A certain man to two sons we're	The infrom the younger son by
u ha bap sū lai bap pūji me sū jo meri pati awai	his father to it was said fathei property infrom what my slave comes
his fathei to it was said fathei property infrom what my slave comes	so mo hū dai Û nai u li pūji un hū bāt di Thora
that me to give' Hem by his property item to dividing was give' A few	that me to give' Hem by his property item to dividing was give' A few
dan pachhai chhoto beto san pūji le hāi dur	days after the younger son all property taken leaving a far
days after the younger son all property taken leaving a far	par des me chalyo gayo Whā ja lar û nai û li pūji
foreign count y into went away There gone having him by his property	foreign count y into went away There gone having him by his property

gair chalan-mē ura-dū Ū-nai sab pūjī ura-dh, pachhai
 bad conduct in was-wasted Him-by all property was-squandered, afterwards
 ū des-mē bhot-so kal par gayo Jad wo hāgal ho-gayo Wo
 that country in a-great famine fell Then he poor became He
 gayo ar ū des ha raibala kai ek-kai ja-kar rayo Ū-nai ū-hū
 went and that country of inhabitant-to one to gone having lived Him-by him-to
 sur charaba-kū khetan poi , khādayo Jo patra sur lhawai-ha
 swine feeding for fields-in was-sent Which husks swine eating-were
 jin-sū wo pet bharba-kū raji ho Koi ad'mi ū hū kāf
 them-from he belly filling for pleased was Any man him-to anything
 bi nai de ho Jab ū kū gyān ayo jab ū-nai
 even not giving was When him-to understanding came then him by
 kai, 'mera bap ka chakaran-hū roti ghami, ar maī bhuko
 it-was said, 'my father of servants-to bread much(-is), and I hungry
 marū-hū Maī uthūgo ai mera bap kanai jaūgo, ar ū sū
 dying am I will-as, and my father near will-go, and him-to
 kūgo, "bap, maī-hai sarag-ho pap karyo, ar tero pap karyo,
 will-say, "father, me by heaven of sin was-done, and thy sin was-done,
 ar maī asyo nai rahyo so tero beto kuwāñ, tera
 and I such not remained that thy son I should be-called, thi
 nokaran-mē mo-kū bi ek nokar rakh-lai ''
 servants in me also one servant keep ''

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKHA (DANGBHANG)

(STATE, JAIPUR)

(Rev G. Macmillan, M.A.)

SPECIMEN II

एक राजा की नपुची । जो मैतरी भाडू काडवा आवै-ही राजा हात मूँडो धोवै-छो । मैतरी-नै राजा-कूँ देखर आप-का मूँडा-कै आडो ढोकरो लगा-लौयो । फेर राजा-नै कईअस मैं देसपती तो राजा अर मैतरी-नै मो-कूँ देखर मूँडा-कै आडो ढोकरो कसाँ लगायो । फेर मैतरी-कूँ बुलाई । पूँछीस मैं देसपती तो राजा । जैं-नै आडो ढोकरो क्यों लगायो मो-कूँ देखर । मैतरी-नै कई माहाराज क्यों-ईं नईं । न्यों-ईं कुसी मेरी लगा-लौयो । जैं नै राजा-नै कई कै साँची कै । फेर जैं-नै कई कै म्हाराज म्हारो घर-को मैतर मो-कूँ मारै । तुम नपुची हो । तुमारो मूँडो टेखवा-को धरम नईं । जब राजा-नै अपणा नौकरन-कूँ हुकम दे-दीयोस जाए-कर देखो साँच्याँ-ईं-ईं-कूँ भंगी मारैक नईं । उन-नै जार देखीस साँच्याँ-ईं जैं मैतरी-कूँ मारौ । फेर उन-नै आ क्योअस मारौ । जब जैं-नै राजा-नै देखीअस साद-सत-की वंदगी करो । सो साद-संत आवै जी-की-ईं वो वंदगी करै । अर रोजीना धरम पुन्न करै । अब जैं-कै तो बेटा-की लग्नीअस कोई दाय करर बेटा होय आपणै । आपॉ तो नपुची हॉ । जैं-कौ बाग सूको पढ्यो-हो । एक साद जैं-मैं आर अस्यो उत्थो सो बाग हथो हो-गयो । राजा-नै जैं की वंदगी करौ साद-की । साद करामाँती है । सो अखबत या आपाँन-कूँ बेटो देगो । उन-नै राजी होर कई बच्चा माँग । बचन दो तो माँगूँ । बचन ईं है । माँग । पुच्छ-कौ चायना है मेरै । तेरा करम-मैं लख्या तो कोनी । जा हो पुच हो-ज्यायगा तेरै । वो तो साद हो रमतो । सो रम-गयो अर राजा म्हलॉ आ-गयो आप कै । जैं-कै नवै महीनै पुच हो-गया । राजा राजी हो-गयो । जैं-का घरवार बस्या ॥

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BRAJ BHAKTA (DANGBHANG)

(STATE JAIPUR)

(Rev G Macalister, M.A.)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Ek raja chho n̄putri Jo mut̄i jharu kar̄ba awai hi,
 A king was sonless When the m̄htaran broom to wield coming was,
 raja hat mūdo dhowai chho Mait̄i nai raja kū dekhar
 the king hand face washing was The m̄htaran by the king having seen
 ap ha mūda kai ado dhol 'to laga liyo Phai raja nai kai as
 her own face to screen a basket was applied Then the king by it was said,
 'mai des pati to raja, or mait̄i-nai me kū
 'I country lord verily I am(am), and the m̄htaran by me
 dekhar mūda kai ado dhok 'to lāsā ligyo mo kū dekhar?'
 having seen the face to screen a basket why was applied me having seen?
 Pher mut̄i kū bulai puchhins mai des pati to
 Then the m̄htaran to it was called she was asked 'I country lord verily
 raja, tāi-nu ado dhol 'to lāsā ligyo?' Mut̄i nai
 king(am), thee by screen a basket why was applied? The m̄htaran by
 it was said 'Maharaj lāsā i nū Nyō i kusi meri
 'Your Majesty why indeed is not This verily pleasure my
 liga liyo Ú nai raja nū lāi lāi 'sachi lāi' Pher
 it was applied Him by the king by it was said that 'truth speak' Then
 Ú nai lāi lāi 'Mhai mhaio ghu lo mutar mo lū maru
 her by it was said that, Your Majesty, my house of m̄htar me may beat
 lum n̄putri ho Tumiro mūdo dulhabī lo dhrit̄m nīf' Tab
 You sonless ose Your face seeing of religion is not' Then
 raja nai apnī naul 'rān-lū hul am de diyos 'ja kar dakh
 the king by his own servants to command was given, 'gone having sec
 sachyā Í kū bhungi marak nāf' Un nū par
 in truth verily this one the m̄htar beats (or) not' Them by having gone
 dekhins, sachyā Í Í mait̄i-kū mari Pher un nai
 she was seen, in truth-verily that m̄htaran to she was beaten Then them by

a krayo as mari Jab ū nai raja nai
 having come it was said she was beaten Then flat by King by
 dehni as sad sant ki bandgi haro So
 it was seen (ie thought) ' saints holy men of service do So
 sad sant awai ji ki wo bandagi karu Ar rojna dharam
 saints holy-men come item of verily le service does And daily ente
 punn karai Ab ū kai to beta ki laggas
 loly actions le does Now I'm to verily son of (he thought) was pleasing
 hoit day karar beta hoyo apnu Apā to
 some confidence laving-made sons māj become to is We verily
 naputri hā ū ho bag suko puryo ho Lk sad ū mātī
 sonless are Him of the garden dry fallen was A saint it n
 ar asvo utaryo so b g harvo ho gyo Raja nai ū ki
 having come such alighted that garden gree became The king b/ him of
 bandagi hari sad ki Sad kramāti hai So
 service was done the saint of The saint a worker of nacles is So
 ultat ya apān kū beto dego Un nai raji hoit
 certainly le us to a son will give Him by pleased laving become
 kū bachehā mag Bachan dvo to māgū Bachan i
 it was said child ask Promise give the I ask Promise ly
 hai Mag Putr ki chiyānā hai mārai Teri kram mātī lakhya
 is Ash Son of desire is to-me Tly fate in written
 to kom Ja do puti ho jiyāga terai Wo to
 verily (the are) not Go two sons will become to thee That ve ly
 sad ho ramto So rum gayo ai raja mātī
 saint was a wanderer So le-wandered away and the king to the palace
 a gayo ap kū ū kai nawai maharū putr ho gya Raja
 came is own in Him to mātī in montl sons because The king
 raji ho gayo ū la ghari bar basya
 pleased became His house (and) home were established

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king who had no sons. One day he was washing his hands and face when the Dame of the Broom came to sweep up the place. Directly she saw the king she hid her face behind her basket. Said the king. Here am I monarch and lord of all. Why did the Mitharani hide her face with a basket directly she saw me? So he called her to him and asked her saying. Here am I monarch and lord of all why did you hide your face behind a basket? Said she. Your Majesty there was no

A woman of the Mitharā caste is commonly called a Mitharā. A man of the same caste is called Mithā or Bhan. It is an unlucky thing for a woman to see a such a person.

particular reason for me to do it I just put the basket before my face because it struck me to do so Said the king tell the truth Then she replied Your Majesty the Muhtai my husband will give me a drubbing For you have no son and it is not right that I shoull see your face Then the king told his servants to go and see if really and truly the Muhtai would beat her or not So they went and saw that as a matter of fact she was beaten and they returned to the king and told him that she had got the drubbing she expected

So the king thought to himself that he must do homage to saints and holy men And whenever a saint or a holy man came to his kingdom he did homage to him and every day occupied himself in virtuous and charitable deeds For he thought to himself how nice it would be to have a son and that he must do all he could to get one Now his guden was ill day and withered up and one day a saint who alighted in it was so very holy that it immediately all over became flesh and green The king did homage to him This is a worker of miracles said he to himself and will certainly give me a son The saint was pleased at his devotion and said to him my child is a boon Promise to grant it said the king and I will ask it The promise is given Ask Holy sir I long for a son Sons are not written in your fate But nevertheless depart in peace for two sons will be born to you The saint was a wanderer and went his way and the king returned to his palace On the ninth month the sons were born and he was happy for now his family was established .

KĀLIMĀL

Kālimal is spoken in Jaipur State immediately to the south of Dangi, between it and Dangbhung on the borders of the Karauli State. It is spoken by 81,216 people.

It closely resembles Dangbhung. Nouns and adjectives in *o* have their oblique forms both in *a* and *e*. 'My' is *mha:o* and *me:o*, 'thy,' *tha:o* and *te:o*, 'your,' *tama:o*, thus' *ya*, 'he,' 'that,' *wa* or *ū* (obl plur *un*), 'who?' *laūn*. Verbs form their first persons plural as in Dangbhung, and then third persons plural as in Dangi.

Samples of Kālimal will be found in the List of Words. It is quite unnecessary to give further specimens. A grammar and specimens of the dialect will be found in Mr Macalster's book.

DŪGAR WĀRĀ

In Jaipur the word *dūga*, means 'a hill' and hence *Dūgar wāra* means the language of the hill country. It is spoken by 108 766 people south west of Dangi and immediately to the north west of Kalimal. It only differs from the latter dialect in being more strongly infected with Jaipuri. In fact it could with equal propriety be classed as a form of that language. The main points in which it differs from Kalimal are that it is fond of using the suffix of *ka* *tā* to represent the dative case, 'your' is *thama*; 'o', and 'who?' is *kun*. In the verb substantive it prefers the Jaipuri forms *chhi* (present) and *chho* (past) to *hū* and *ho* and the verb is conjugated in the plural sometimes like Dangi and sometimes like Jaipur.

As in the case of Kalimal this dialect is sufficiently illustrated for present purposes by the List of Words appended. Further specimens and a full grammar will be found in Mr Macalister's work.

STANDARD LIST OF WORDS AND SENTENCES

English	Dang (Kansu)	Dang (Ja pur) (where different from Dang of Kansu)	Kansu of Ja pur (where different from Dang of Ja pur)
1 One	Di		
2 Two	Do		
3 Three	Tin		
4 Four	Ghyari	Ghyar	
5 Five	Pach		
6 Six	Chhat	Chhut	
7 Seven	Sat		
8 Eight	Ath		
9 Nine	Nau		
10 Ten	Das		
11 Twenty	Ba		
12 Fifty	Pachas		
13 Hundred	Saula		Sau
14 I	Hu ho	Maī	Maī hu
15 Of me	Meran	Merō	Mherō
16 Mine	Meran	Merō	Mherō
17 We	Ham		
18 Of us	Humaran ham*ran	Hamaro	
19 Our	Ham ran ham*ran	Hamaro	
20 Thou	Tu tan	Tu	
21 Of thee	T ran	Tero	Ti ero
22 Thine	Ternu	Tero	Thero
23 You	Tam	Tam	
24 Of you	Tumaran tam*ran ty ran	Tum*ro tyaro	Tamaro
25 Your	Tumaran tam*rao ty ranu	Tum*ro tyaro	Tamaro

IN THE DĂNG DIALECTS

Dăgar words of Ja pur (where different from Dăngi of Ja pur)	Dăngibhang (where different from Dăngi of Ja pur)	English
		1 One
		2 Two
		3 Three
		4 Four
		5 Five
		6 Six
		7 Seven
		8 Eight
		9 Nine
		10 Ten
		11 Twenty
		12 Fifty
Sau	Só	13 Hundred
Măñ, hăñ		14 I
Mharc		15 Of me
Mharo		16 Mine
		17 We
		18 Of us
		19 Our
		20 Thou
Tharō		21 Of thee
Tharō		22 Thine
	Famu, tam tam	23 You
Thamarc	Tam:re	24 Of you
Thamarc	Tum:re	25 Your

English	Dabgi (Karan)	I ng (Ja pur) (where d ff ent from Dang of Karan)	F amal of Ja pur (wh re d ff ent from D abgi of Ja pa)
26 Ho	Wō	U w wha	W u
27 Of him	W kan	Wa lo	Ū lo
28 His	Wa lan	Wa lo	Ū lo
29 They	Wō	Wō	Wa we
30 Of them	W n lau un lau	Un lo	Un lo
31 Their	W n lau un lau	Un lo	Un lo
32 Hand	Hat	Hat	
33 Foot	P m	Paw	Pag
34 Nose	Nah		
35 Eye	Akh		
36 Mouth	Morhanu	Moh"ro	Mhodo mu
37 Tooth	Dat		
38 Ear	Kan		
39 Hair	R g tu	Bal	B r
40 Head	Mur	Mfr	Matbo
41 Tongue	J bh		J b
42 Belly	Pgt		
43 Back	P th	Pith	P th mahgar
44 Iron	Loh lunker	Lol	Lho
45 Gold	Sunno	Sunu	Sono
46 Liver	Ob du rūpan	Obanda	
47 Father	D j dau	D u	Bap dau
48 Mother	Ba yo	Ma y	Ma
49 Brother	Bh bbel"pan	Bha s	Bhai
50 Sister	Bha n'l	J j	Bha n jj
51 Man	Man ll mō vār	Mo y r	Al mi n ötar mard
52 Woman	Ba var ba r'b ut	Ba b t	Ba r'b u

Dugar words of Jaipur (where different from Dangi of Jaipur)	Dangibhang (hero & Servant from Dangi of Jaiper)	English
Wa	Wō	26 He
U lō	Ū lō	27 Of him
Ū lō	Ū lō	28 His
Wat		29 They
Un kō		30 Of them
Un lō		31 Their
Pag	Pāw pag	32 Hand
		33 Foot
		34 Nose
		35 Eye
Mhōdo	Muṛō mhōrō	36 Mouth
		37 Tooth
		38 Ear
		39 Hair
Mathō	Mathō	40 Head
Jib	Jib	41 Tongue
		42 Belly
Mengar	Mor	43 Back
Lbō	Lō	44 Iron
		45 Gold
		46 Slave
Bap daddō	Bap	47 Father
Ma mai	Ma	48 Mother
Bhai	Bhai	49 Brother
Bha n	Bhañ	50 Sister
	Ad̄mī manalh	51 Man
	Lugai ban̄bam	52 Women

E glish	Dungi (Karanil)	P n (Ja pu) (w re differen f rom Dangi of Karanil)	I am f Ja pur (wh re diff n for D angi of Ja pu)
53 W fe	Lugai baar'banl	Bhaut ya	Baar'b ni aurat
Ch ld	Bal l chheto	Bal l	Baci cha b'jal
55 Son	M ra	B t chhoro lala	Ch horo b'la
56 Da gl er	Mof	Bet chhō lal	Ch hōr bet
57 Slave	Bandora	B do	
58 Cult vator	Jō a l s n	J m d r	
59 Shepherd	Bh g waran chh r waran	Guw l	Guwar
60 God	R m jī Isur	Pa 'mousur	Ram j Par'm sur
61 De l	P r t	Bb t	R ias bhut pal t
62 Sun	Surj	Surej narsu	Surj
63 Moon	Chanda		Ch. d
64 Star	Taru~yē		Tarō
65 Fire	Ach	Ag	Agu
66 Water	Panyāñ	P n	Pan
67 House	Balh r	Ghar	
68 Ho se	Ghorau	Ghora	Ghoro
69 Cow	Ga ya tali	Guya	
70 D g	Kukku	Kuttu	Kutto
71 Cat	B ilo	B l ya	B ill
* Cook	Murga	K l r	Murga
3 Duck	Batal		
72 Ass	Gadha		
* Camel	Üt		
* B d	Clar ru	Ch pya	Ch r
Go	Ju bau (Infin i te)	Ju (Imper a e S regular)	
5 Lat	Kl a bau	Kl a	
* Cat	Ba l l a n	Ba h	

Dgar or of Ja par (where different from Dang of Ja par)	Danglang (where different from Dang of Ja par)	English
Lugai	Lugai bhat	53 Wife
Balai	Bacheba	54 Child
Bato chhoro	Bato lar ^h la chhoro	55 Son
Bati chhori	Bati lar ^h la chhori	56 Daughter
		57 Slave
Kasan p l ^h t	Kas t	58 Cultivator
		59 Shepherd
Bhangwan	R m j ^h Bhng ^h wan	60 God
	Rakas bhut jand	61 Devil
Sun	Sunaj	62 Sun
Ch ^h d	Chadar ^h n u cl ^h l	63 Moon
Taro	Taro	64 Star
	Ag ag ^h n: bas ^h dar	65 Fire
		66 Water
	Ghar jag	67 House
Ghor	Gl ^h ro	68 Horse
		69 Cow
Kukro	Kuttu g ^h dal	70 Dog
Balai	Bily i balai	71 Cat
Murg ^h	Mur ^h go	72 Cool.
		73 Dual
Ghando	Ghado	74 Ass
		75 Camel
Olipi	Chari	76 Bird
		77 Go
		78 Eat
		79 Sit

Eng lsh	D ng (Is n)	D ng (Ja pur) (In D ng of Kar)	I m of Ja pur (w re ff en f n D ng of Ja pur)
60 Come	A b u	A	
61 Bat	I bau	P	Mar
6 Stand	Tha t lat b u	Tha lo	Ubo lo
63 Do	M ba	Mar	
Si G ve	Di s la han	D da	D
65 Run	Dau lau blaj bu	Bhaj	Bhag daur
66 Up	Upar	Upar	
67 Near	Dhang	L g*to	Cody kana
68 Down	Niche	Nichh	Nicha
69 Far	Dur alag	Dur	
70 Before	Ag'r	Ag	Aga
91 Behund	P chh r	Pchha	Pchha
40 Who	Kaun h	I op	Kaun
93 What	Ka laha	K	K <i>ī</i>
94 Why	Ey	I yo	ky* chh chyā
9 And	Au	O ar	aur ar
96 But	Par	Paq	Pan
97 If	Jau	Ja	Jo
98 Yes	Hn	H	
99 No	N na	Nah	Na
100 Ala	H	H ya	
101 A fa her	Dajt	D u	B p
102 Of fa he	D ju han	Da lo	
103 Te a father	D ju lu	D lu	
104 F em a fathe	D ju se	Da t	B psū
105 Two fathers	Ds d ju	Ds da	
106 K he s	Me r b b h pu lh	D u	B p

Dungs ways of Ja par (wh diff n f ou: Dang) of Ja p	D ngbhang (who e diff ent f o n Dang) of Ja pu	Eng h
		80 Come
M r	M	81 Beat
Ubo ha ja	Ubō ho	82 Stand
		83 De
Do		84 Ge
Bh j	Dör bhag	85 Run
		86 Up
I lany	Khanna may l.	87 Nea
N cha	N cha	88 Down
	Duro du	89 Fr
Aga	Aga	90 Before
P chha	P'chha pachl ol ^{er}	91 Beh nd
Kun	Kun	92 Who
Ka	Ka	93 'Vj st
Ky ohau	Ky	94 Why
Ax	Au ar	95 And
Pauya	Pau	96 But
Jo	Jo	97 If
		98 Yes
Nah	Na	99 No
		100 Alas
B p	Bap	101 A father
		102 Of a father
		103 To a father
B p su	B p su	104 From a father
		105 Two fathers
Bap	Bap	106 Fathers

Eng. sh	Dang (Kam 1)	Dang (Ja par) (where different from Dang of Kamal)	Kamal of Ja par (where different from Dang of Ja par)
107 Of fathers	Par khau kau	Daun kō	Bapan kō
108 To fathers	Punkhan kau	Daun kū	Bapan kū
109 From fathers	Punkhan se	Daun te	Bapan su
110 A daughter	Mori	Chhōri	
111 Of a daughter			
112 To a daughter			
113 From a daughter			
114 Two daughters			
115 Daughters	Bhaut mori	Chhōri	
116 Of daughters	Morin kau	Chhōri n kō	
117 To daughters			
118 From daughters			
119 A good man	Ek chokhō manikh	Ek bhalo ad̄mu	
120 Of a good man	Ek chokhō manikh lau	Ek bhalo ad̄mu lau	
121 To a good man			
122 From a good man			
123 Two good men			
124 Good men	Muktā u chokhō manikh	Bhale ad̄mu	Bhala ad̄mu
125 Of good men			
126 To good men			
127 From good men			
128 A good woman	Ek chokhū ba m̄hami	Ek bhal baur̄bani	
129 A bad boy	Ek band mora	Ek burō chhō a	Ek burō chhōrō
130 Good women	Muktā chokh baur̄bani	Bi ah baur̄bani	
131 A bad girl	Ek burō mor	Ek burō chhōr	
132 Good	Maluk chokan	Achhyō bhale	Cholō a chhyō
133 Better			

Dugar wera of Ja pur (where different from D. w. of Ja pur)	Dangblang (where different from D. w. of Ja pur)	English
Bapan kō	Bapan kō	107 Of fathers
B. pan kū		108 To fathers
Bapan sū		109 From fathers
		110 A daughter
		111 Of a daughter
		112 To a daughter
		113 From a daughter
		114 To daughters
	Chhōri chhōry	115 Daughters
		116 Of daughters
		117 To daughters
		118 From daughters
Fk. chohk̄ ad̄m	Fk. chhoȳ i n̄i	119 A good man
Fk. chohk̄ d̄m l̄s	Fk. chhoȳ d̄m l̄s	120 Of a good man
		121 To a good man
		122 From a good man
		123 Two good men
Chohk̄ :d̄m̄	Bhal̄ :d̄m̄	124 Good men
		125 Of good men
		126 To good men
		127 From good men
Fk. chohk̄ baūt̄ m̄	Fk. chhi luḡl̄	128 A good woman
Fk. baūt̄ chhōrt̄	Fk. baūt̄ chhōrt̄	129 A bad boy
Chohk̄ baūt̄ m̄	Achhi luḡat̄	130 Good women
Ch. baūt̄ chhōrt̄		131 A bad girl
Chohk̄ chiȳ		132 Good
		133 Better

English	Dang (Kaval)	Dang (Ja pu) { ^{is different} from Dang of Ka an }	Ka ma of Ja pu (which is different from Dang of Ja pu)
134 Best			
135 H gl	Uehan	Ueho	
136 H gber			
137 H ghest			
138 A horse	Ghōrau	Ghōra	Ghōra
139 A mare	Ghor	Ghōr	
140 Horses	Muk'te ghōra	Gītā	
141 Mares	Muk't u ghōr	Gītā	
142 A bull	Aha la	Bjar	Alo
143 A cow	Gay tal	Gītā	
144 Bull	Muk'te u bjar ala!	Bjar	Ah
145 Cows	Muk't u gay tal	Gaya	
146 A dog	Kuk'ia	Kutta	Kuttō
147 A bitch	Kut ya		Kutt
148 Dogs	Muk'te u kuk'ia	Kutt	
149 B teeth	Muk't u kut y	Kutty	Kutt
150 A he goat	Böl	Böl'r	Böl'g
151 A female goat	Böl	Böl'r ya	Böl'g olher
152 Goats	Böl a	Böl'ra	Böl'ra bö'l'r
153 A male deer	H nn	H ran	
154 A female deer	H nn ya	H 'n	
155 Deer	H nn	H ran	
156 I am	Hu hñ	Ma hu	
157 Thou art	Tu ha	Tu ha	
158 He is	Wo ha	U ha	
159 We are	Ham ha		Ham ja
160 You are	Tum ha	Tan hō	

Dgarwar of Jaipur (the n different from Dng of Jaipur)	Dangiliing (nearer Iffere t from Dang of Jaipur)	English
		184 Best
		13 High
		136 Higher
		137 Highest
Ghōrō	Ghōrō	138 A horse
		139 A mare
		140 Horses
	Ghōryā	141 Mares
Kurō	Ākō	142 A bull
		143 A cow
Nin	Ākāt	144 Bulls
	Gy	145 Cows
Kul'ro	Ku'ru	146 A deer
Kul'ri	Ku'lli	147 A lamb
Kul'ris		148 Dogs
Kul'ris	Kuttī	149 Bitches
Bak'ra	Bak'ra	150 A goat
B'lin	G'heit	151 A male goat.
Bak'ris	Bak'ri bak'ri	152 Goats
	Haran	153 A male deer
	Hari't	154 A female deer
	Haran	155 Deer
Hū chhū	Mañ hū, chhū	156 I am
Tu chhū	Lālā chhū	157 Thou art
W'ch'as	Wālā chhū	158 I eat
Hām chhū	Hālā chhū	159 We eat
Ta chhū	Tu lā chhū	160 You eat

English	Dang (Karaul)	Dang (Ja pur) (also different from Dang of Karaul)	Ja pur (which is different from Dang of Ja pur)
161 They are	Wə ha?		
162 I was	Me han	Ma: hə hattyō	Ma: hə
163 Thou wast	Tu han	Tu hə hattyō	Tu hə
164 He was	Wə han	U hə hattyō	Wa hə
165 We were	Ham he	Ham he hatt	Ham ha
166 You were	Tum he	Tum hə hatt	Tam ha
167 They were	We he	We he hatt	Wa: ha
168 Be	Ho	Ho	Ho
169 To be	Houban	Ha bə	Hobs
170 Being	Hötan	Hattyō (rc)	Hoto
171 Having been	Ha: kəñ	Hair	Her
172 I may be			-
173 I shall be	Hü haugə	Ma:̄ hūgə	Ma:̄ hūgə
174 I should be	.		
175 Beat	Pit	Pit	Mar
176 To beat	Pitabu	Pit'bo	Ma:̄ bo
177 Beating	Pit'tau	Pit'to	Mar'ts
178 Having beaten	Pit lañ	Pital	Marar
179 I beat	H pitu	Ma:̄ pitu	Ma:̄ maru and so on
180 Thou beatest	Tu pitau	Tu p təi	
181 He beats	Wə pitau	U p təi	
182 We beat	Ham pitai	Ham p ta~	Ham marn
183 You beat	Tum p tau	Tam p to	
184 They beat	We p ta~	We pitai	
185 I beat (<i>Past Tense</i>)	Me nə p tyau	Ma:̄ ne p tyo	Ma:̄ nai maryō and so on
186 Thou beatest (<i>Past Tense</i>)	To ne p tyau	Ta: ne pitvō	
187 He beat (<i>Past Tense</i>)	Wa nə p tyau	Wa nə p tyo	

Dūgar w. ya of Ja par (where different from Dāng of Ja par)	Dāngbhāg (where different from Dāng of Ja par)	English
Wəi chhai̯ chhai̯	Wəi həi̯, chhai̯	161 They are
Hū chhs	Ma̯i̯ həi̯ chhs	162 I was
Tu chhs	Tu həi̯ chhs	163 Thou wast
Wa chhs	Wəi̯ həi̯, chhs	164 He was
Ham chhs	Ham həi̯, chhs	165 We were
Tam chhs	Tam həi̯, chhs	166 You were
Wat chhs	Wəi̯ həi̯, chhs	167 They were
Hai̯	Həi̯	168 Be
Hasbō	Həi̯bō	169 To be
Hento (Past Part. həo)	Həo̯	170 Being
	Hən̯	171 Having been
		172 I may be
Hu hōg̯		173 I shall be
		174 I could be
Mur	Mər	175 Beat
Marbō	Marbō	176 To beat
Mär̯t̯	Mär̯t̯	177 Beating
Murnar	Murnar mər̯kar	178 Having beaten
Hu mər̯ū, and so on	Ma̯i̯ m rū	179 I beat
	Tu mər̯m̯	180 Thou beatest
	Wəi̯ mər̯m̯	181 He beats
Ham mər̯m̯ or mər̯m̯	Ham mər̯m̯	182 We beat
Tam mər̯m̯	Tam mər̯m̯	183 You beat
Wat mər̯m̯ mər̯m̯	Wəi̯ mər̯m̯	184 They beat
Ma̯i̯ mər̯m̯ mər̯m̯, and so on	Ma̯i̯ mər̯m̯	185 I beat (Past Tense)
	Tu mər̯m̯	186 Thou beatest (Past Tense)
	Wəi̯ mər̯m̯	187 He beat (Past Tense)

Fogli sh	Dang (I amal)	Dang (Ja jnr) (varied from Dang of Karsul)	I mal of Ja pur (where different from Dang of Ja pa)
188 We beat (Past Tense)	Haman nō ptyau	Ham nō ptyō	
189 You beat (Past Tense)	Tuman nō ptyau	Tam nō ptyō	
190 They beat (Past Tense)	Wu nō ptyau	Un nō ptyō	
191 I am beating	Hū ptyau lu	Maī ptyau hu	Maī marī hū
192 I was beating	Hū ptyau rhyau lu	Maī ptyau ho	Maī marā hs
193 I had beaten	Mo nō ptyau han	Maī nō ptyō ho	Maī naī maryō lo
194 I may beat	Hū ptyā	Maī ptyā	Maī marū
195 I shall beat	Mo ptyā	Maī ptyā	Maī marīgō a d so on
196 Thou wilt beat	Tu ptyau	Tu ptyāgō	
197 He will beat	Wō ptyau	U ptyāgō	
198 We shall beat	Ham ptyāgō	Ham ptyāgō	Ham marīgō
199 You will beat	Tam ptyau	Tam ptyāgō	Tam marōgō
200 They will beat	Wō ptyāgō	Wō ptyāgō	Wu marāgō
201 I should beat			
202 I am beaten	Mo ptyau jaū hu	Maī ptyō (or ptyō) hu	Maī ptyō hu
203 I was beaten	Hū ptyau	Maī ptyō (or ptyō) ho	Maī ptyō hs
204 I shall be beaten	Hū ptyau j ugau	Maī ptyāgō	
205 I go	Hū ingū jaū	Maī jaū	
206 Thou goest	Tu d gau j u	Tu jaya	Tu jya ha
207 He goes	Wō d gau j u	U jaya	W jy ha
208 We go	Ham digaī jaū	Ham jaya	Ham jawā
209 You go	Tam d gau j u	Tam jawō	Tam jawō
210 They go	Wō digaī jaū	Wō jaya	Wat jawāī
211 I went	Hū gayau	Maī gayō	
212 Thou wentest	Tu gayau	Tu gayō	
213 He went	Wō gayau	U gayō	
214 We went	Ham gayau		Ham gaya

Dugar w ^{ch} of Ja pur (where different from Daang of Jaipur)	Dangbhung (where different from Daang of Ja pur)	Engl. sh
	Hum maryō	188 We beat (<i>Past Tense</i>)
	Tum maryō	189 You beat (<i>Past Tense</i>)
	We maryō	190 They beat (<i>Past Tense</i>)
Hu maru chhu	Maī maru hū	191 I am beating
Hu marai chhō	Maī marai-hō	192 I was beating
Maī naī maryō chhō	Maī naī maryō hō	193 I had beaten
Hu maru	Maī maru	194 I may beat
Hu marigō and so on	Maī ma ugō	195 I shall beat
	Tu marigō	196 Thou wilt beat
	Wo marigō	197 He will beat
Ham marīga	Ham marīgu	198 We shall beat
Tam marīga	Tum marīga	199 You will beat
Wat marīga	We marīga	200 They will beat
		201 I should beat
Hu patyō chhu	Maī patyō hu	202 I am beaten
Hu patyō chhō	Maī patyō hō	203 I was beaten
Hu patugō	Maī pattgo	204 I shall be beaten
Hu jaw		205 I go
Tu jya chhai	Tu jawai	206 Thou goest
Wa jya chhai	Wo jawai	207 He goes
Ham jawā	Ham jawā	208 We go
Tam j wō	Tum jawō	209 You go
Wat jwā	We jawai	210 They go
		211 I went
		212 Thou wentest
		213 He went
Ham gaya	Ham gaya	214 We went

English.	Dângî (Kârauli).	Dângî (Jaipur) (where different from Dângî of Kârauli).	Kâlmâl of Jaipur (where different from Dângî of Jaipur).
215. You went . . .	Tam gayâ . . .	Tam gayâ . . .	Tam gayâ . . .
216. They went . . .	Wâ gayâ . . .	Wâ gayâ . . .	Wai gayâ . . .
217. Go . . .	Jâ . . .	Jâ . . .	....
218. Going . . .	Jâtau . . .	Jâto . . .	....
219. Gone . . .	Gayau . . .	Gayâ . . .	....
220. What is your name ?	Tiyârau kâ nâm hai ?	Tero kâ nâm hai ?	Tamârâ kâi nâm hai ?
221. How old is this horse ?	Yâ ghorâu kitêk dinan-kau hai ?	I ghotâ kitêk dinan-kô hai ?	Yâ ghorâ kitôk bar-sau-kô hai ?
222. How far is it from here to Kashmir ?	Jhâ-sû Kashmîr kitêk parai ?	Yhâ-to Kashmir kitêk dûr hai ?	Kashmîr nyâ-sû kitêk dûr hai ?
223. How many sons are there in your father's house ?	Tiyârâ dâjû-ki bâkhari-mô lišk mâtû hai ?	Tyârâ dâu-kô ghar-mô kitêk bejâ hai ?	Tamârâ (sic) hâp-kâ (sic) ghar-mai kitêk bejâ hai ?
224. I have walked a long way to-day.	Ajî hû niri dûri dîg-yo-hû .	Aj mañ bhaut dûr chalyo- hû .	Aj mañ bhant chalyo bû .
225. The son of my uncle is married to his sister.	Mârâ kâkâ-kau mörâ wâ-ki bhaînâ-kû byâhyau-hai .	Mere kâkâ-ko bêtâ-ko bhyâw wâ-ki bhaîn-te huyo-hai .	Mârâ (sic) kâkâ-ka bêtâ-ko bhyâw wâ-ki bhaîn-sû huyo-hai .
226. In the house is the saddle of the white horse.	Dhanurâ ghort-kau palchâ bâkhari-mô hai .	Dhanâs ghora-ki jin ghar- mô hai .	Sophed ghorâ-ki jin ghar- mai hai .
227. Put the saddle upon his back.	Wâ-ki pîthi-pai palaichâ ghali-de .	Jin wâ-ki pîth-pai dharo .	Jin wâ-ki pîth-pai dhar-dai .
228. I have beaten his son with many stripes.	Mô-nâ wâ-kô mörâ-kai kitêku korrâ mårâ .	Mañ-nâ wâ-ke bêtâ-kû bhaut kor-fun-tô pîtho-hai .	Mañ-nai wâ-ke (sic) bêtâ- kû bhaut kor-fun-sû mâryo-hai .
229. He is grazing cattle on the top of the hill.	Dâgarlyâ-pai wô qhôr charây râhyau-hai .	Ü pâhâr-kô upar qhôr charâwai-hai .	Wâ dôgar-kai upar qhôr charâ-ro-hai .
230. He is sitting on a horse under that tree.	Râkh-kâ nichê wô ghorâ- pai baihyau-hai .	Wâ râkh-kâ nichê u ghorâ- pai baihyo-hai .	Wâ râkh-kâ nichai wâ ghorâ-pai baihyo-hai .
231. His brother is taller than his sister.	Wâ-kau bhêk-râu wâ-ki bhaîn-sû fuchau hai .	Wâ-kô bhai wâ-ki bhaîn-te lambo hai .	Wâ-kô bhai wâ-ki bhaia- sû lambo hai .
232. The price of that is two rupees and a half.	Wâ-kau mol aghai rupayâ hai .	Wâ-kô mol qhâi rupiyâ hai .	Wâ-kô mol qhâi ripyâ-hai .
233. My father lives in that small house.	Mârau dâjû wâ lhauri bâkhari-mô hai .	Mero dâu wâ lhorâ ghar-mô rahui-hai .	Mero (sic) hâp wâ chhote (sic) ghar-mai rahai-hai .
234. Give this rupee to him .	Yâ rupayâ-i wâ-kû dho- ghâli .	Yâ rupiyâ wâ-kû dai-dai .	Yâ ripyâ wâ-kû dyo .
235. Take those rupees from him.	Wîn rupayân-sû wâ-pai-sû lai-lai .	Wê rupiyâ wâ-pai-te lâi- lwo .	Wai ripyâ wâ-sû lyo .
236. Beat him well and bind him with ropes.	Wâ-kû jewarâ-sû bâdhau, sur khûp pîtau .	Waya khûb pîto ar wâya jewarân-te bâdhâ .	Wâ-kfî khûb mårâ, ar rassîn-sû bândyo .
237. Draw water from the well.	Kuñ-sâ pânyau khaichau .	Kuñ-wâ-mô-te pâpi aichô .	Kuñ-sû pâni kâd-lai .
238. Walk before me .	Mârâ ñgâ digi .	Mere âghai chal .	Mârâ (sic) ñgai chal .
239. Whose boy comes be- hind you ?	Tamârâ piobhârî kaun-kô mâtû ñwai-hai ?	Kuñ-ko-chhori tyûre pichhâi ñwai-hai ?	Tero (sic) piobhârî kaun-kô chhori ñwai-hai ?
240. From whom did you buy that ?	Tum-nâ wâ-kû kaun-pai- sû mol linai ?	Kop-pai-te tam-nâ u mol liyô ?	Tam-nai wâ kaun-sû mol lini ?
241. From a shopkeeper of the village.	Gâm-kâ ñk baniyâ-sû	Gîw-kâ ñk dukân-wâla-pai- te .	Gîw-kâ ñk baniyâ-sû

Dugar waris of Jaipur (which are different from Dangri of Jaipur)	Dangri (where it is learnt from Dangri of Jaipur)	English
Tam gaya	Tum gaya	215 You went
Wai gaya	Wō gaya	216 They went
	Ja	217 Go
	Jatō	218 Going
	Gayō	219 Gone
Tharō kū nīw chhai?	Tumarō kū nīw hāi?	220 What is your name?
Ya ghorō lātēk dān̄ kō chhai?	Ya ghorō kā bāras hō hāi?	221 How old is this horse?
Yhī su Kasmir lātēk dur chhai?	Kasmir nyhī su lātēk dur hāi?	222 How far is it from here to Kashmir?
Thamra bip la ghar māi lātēk bāt̄ chhai?	Tumra bip la ghar māi kā bāt̄ hāi?	223 How many sons are there in your father's house?
Aj hū ghami dur chalyō chhū	Aj māi bhōt̄ dūr chalyō hū	224 I have walked a long way to day
Mhāi kaka kī bīt̄ kā byāw un ki bhāni su hi chhāi	Mor̄ kaka kī bēt̄ u Li bhāni hū parānyu lāi	225 The son of my uncle is married to his sister
Dhanū ghorō kī jin ghar māi chhai	Dholā gīrā kī jin ghar me hāi	226 In the house is the sad dile of the white horse
Jin ū kī mīgāan jas dhar dāo	Ū kī pith par jin karō	227 Put the saddle upon his back
Maī naū u Li bāt̄ kū ghami Lor̄-rān su mīgāan	Maī naū ū kī buta-kū bhōt̄ lor̄-rān su mīgāan hāi	228 I have beaten his son with many stripes
Wi dugar kai upar dhāda chariwan chhai	Wo dūgar-kā mīthā par dhāda ci-ān rayō hāi	229 He is tearing cattle on the top of the hill
Wa u rākhīr̄ kai māchā ghorō pu bāthyō chhai	Wa u rākhīr̄ māchā ghorō pu bāthyō hāi	230 He is sitting on a b tree under that tree
Ū kō bhāu u ki bhāni su lāmbō chhai	Ū kō bhāu ū ki bhāni su lāmbō hāi	231 His brother is taller than his sister
Ū kō mol dbā ripyā chhai	Ū kō mol dī u ripyā hāi	232 The price of that is two rupees and a half
Mhāiō bip tī lākha ghar māi rahai chhai	Mor̄ bip ū chhōt̄ ghar māi ru hāi	233 My father lives in that small house
Ya ripyā ū kai ū dā dāi	Yo ripyā ū kū saūpō	234 Give this rupee to him
Wai ripyā ū su la lyō	Wai ripyā ū ū lyō	235 Take those rupees from him
Ū kai ū khub māi ar jow̄-rān su khub dyō	Ū kū khub māi ū jow̄-rān su bid̄	236 Bent him well and bind him with ropes
Kuwa māi ū pani hādō	Kuwa ū pani bhārd	237 Draw water from the well
Mhāra agai chālī	Mor̄ agai chālī	238 Walk before me
Kun kō chhārt̄ thumra pichhāi waat̄ chhai?	Iamua pichhāi-pachhān kō lyō kō waat̄ hāi?	239 Whose boy comes behind you?
Tam naū wa lāp ū mōl lyō?	Tam naū wō kā ū mōl lyō?	240 From whom did you buy that?
Gīwā lāt̄ dākāndā ū	Gīwā kī lāt̄ dākāndā ū	241 From a shopkeeper of the village

KANAUJI

The town of Kanauj is situated at the south east end of the Farukhabad district, and the language of that locality may be considered to be the standard form of Kanauji. It is that illustrated by the preceding skeleton Grammae.

It has hitherto been wrongly considered that at the north-western end of Farukhabad the language was Braj Bhakha or Antaibedi. This is wrong. Kanauji is, as will be shown, spoken all over the district. The total number of speakers of Kanauji in Farukhabad is 712 500. The local authorities divided this into—

Antaibedi	678 900
Hindi	33 600
	<hr/>
TOTAL	712 500
	<hr/>

Both are, however, Kanauji.

[No. 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(EAST OF DISTRICT FARUKHABAD)

एक जने-के दोए लड़िका हते। उनमैं-से छोटे-ने बाप-से कही कि है पिता मालु-को हौसा जो हमारे चाहिये सो देओ। तब उन्ने मालु उन्हें बॉट-दओ। और थोरे दिन यौवन छोटे लड़िका-ने सब कुछ इकड़ा करिके एक टूरि-के देस-को चलो-गओ। और हुआँ अपनो मालु तुरे चलन-में उड़ाओ। और जब सब खरच कर-तुको उस सुख्ल-में बड़ो अकालु परो और वह कंगाल हुइ-गओ। तब उस सुख्ल-की एक रईस-के हियाँ लगि-गओ। उन्ने उसे अपने खेतन-में सूधर चरड़वे-को पठधो। और उसे चाह हतो कि उन बकलन-से जो सूधर खात-हैं अपनो पेटु भरैं कि कोई उसी-देत-नाहूँ-हतो। सब होसु-में आध-के कहन लगो कि हमारे बापु-को कितने मजूरनको रोटी बहुत है और हम भूखों भरतहैं। मैं उठ-के अपने बापु-के तौर जैहों और उन-से कैहों कि पिता हम-ने दैव-को और तुम्हारो दोख करो-है और अब इस लाडक नाहीं कि फिर तुम्हारे बेटा कहावै। हमें अपने मजूरन-मैं-से एक-जौ बरोबर बनाओ। तब उठि-की अपने बाप-के तौर चलो। और वे अभै दूर हते कि उसे देखिके बापु-काँ दया लगै और दौरि-के उस-काँ गरे लगाय-लओ और चूमो। बेटाने उस-से कही कि है पिता मैंने दैव-को और तुम्हारो पापु करो और अब इस लाडक नाहीं कि फिर तुम्हारो लड़िका कहाऊँ। बाप-ने अपने नौकरन-से कही कि अच्छी-से अच्छी पोशाक निकास-लावी और इस-काँ पहिरावी और हम-सब खावैं और खुसी मनावैं। काहे-से कि हमारो यहु लड़िका भरो-हतो सो अब जिओ-है। खुइ-गओ-हतो अब मिलि गओ-है। तब वे खुसी करन लागे॥

उस-को बड़ो लड़िका खेत-में हतो। जब घर-के नगौच आवो और गैवो और नाचिवो सुनो तब एक नौकर-को बुलाय-के पूछो कि यौ का है। उस-ने उस-से कही कि तुम्हारो भाई आवो-है और तुम्हारे बापु-ने बड़ी जेजोनार करो-है काहे-से कि उसे भलो चंगा पाओ। उस-ने रिसाय-के भीतर जानो

नाहीं चाहो। तब उस-को बापु-ने बाहिर आय-को बहि-काँ मनाओ-। उहि-ने बापु-से कही, देखो इतनी वरसन-से हम तुम्हारी सेवा करत-हैं और कब-हैं तुम्हारे अग्निया-की बहिर नाहीं चलत-हैं। परतु तुम-ने कब-हैं एक बकरी-को बच्चा हमें नाहीं दओ कि हम अपने मिलापिन-के संग खुसौ मनाते। और जब तुम्हारो यह लड़िका आदो जिन-ने तुम्हारो मालू प्रतुरिच्छन-में उड़ाओ तुम-ने उहि-की बड़ी जोओनार करी। उहि-ने उस-से कही और बेटा तुम सदा इमारे तीर रहे और जो-कुछो जमारो है सो तेरो-है है। पर खुसौ मनदूबो और राजी होइबो चाहिये काहे-से कि तुम्हारो यह भाई मरो-हतो सो जिचो-है और खुड़-गओ-हतो सो अब मिलो-है ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJ

(WEST OF DISTRICT FAZILABAD)

TRANSLITERATION AND TRANSLATION.

Ek jandek d' bud hut I māt̄ dhit̄ m̄ h p̄
 One out of two s̄ s̄ s̄ s̄ 2 the other the ancestor his father
 e tab ki h̄ jat̄ m̄ h̄ h̄ his w̄ man̄ s̄ ch̄ h̄
 to it was id that O father projects slave what time us̄jope
 s̄ d' tab unme m̄ h̄ unl̄ t̄t̄ d̄s̄ s̄ Turn thore
 het̄ que Her tu t̄t̄ t̄t̄ t̄t̄ to the dudū s̄s̄ que id a few
 din m̄ pichhā ch̄h̄ h̄ Bud me ab̄ kuchh̄ kāth̄ h̄ kāth̄
 day after the sunrise s̄ t̄t̄ all ar̄st̄ t̄t̄ t̄t̄ t̄t̄
 id dūt̄ ke d̄sko d̄sh̄ d̄sh̄ Turn h̄t̄ q̄s̄ m̄h̄ h̄
 one distance of count is to the m̄h̄ id there projects and
 chālān m̄ m̄ Turn j̄b̄ s̄b̄ kh̄ch̄ l̄t̄ chuk̄
 conduct m̄ it̄s̄quadrilex id ch̄h̄ ell̄ er̄ge dit̄ure w̄s̄der̄ esp̄et̄
 us̄ m̄ulk m̄ b̄ro ak̄du p̄ro m̄ru w̄hu l̄ugd̄ h̄t̄ d̄s̄
 that counts in great fāce tell ard̄ re ad̄t̄t̄ leave Her
 us̄ m̄ull̄ h̄t̄ id r̄ns̄ h̄t̄ l̄t̄ l̄t̄ ḡt̄ Un
 that counts of one value of ten laēq̄r̄a q̄ell̄ in self lēv̄it̄ Hu
 ne use ap̄ne kh̄t̄m̄ m̄ sur̄ ch̄r̄ab̄-ko p̄th̄s̄ Turn ne
 ly him his own fields in sit̄re to feed it̄was sent id to-l̄s̄
 ch̄h̄ h̄t̄ ki un̄ l̄k̄h̄m̄ se jo sur̄ kh̄t̄ h̄t̄ ap̄no
 the desire was that 'Dose Juds will which scine eating are s̄ roci
 jeh̄ bhār̄m̄' hi k̄i use det̄ n̄s̄ h̄t̄o Tab h̄t̄m̄
 belly I may fill' that exghod̄ to him our̄o of was Then sense in
 it̄ ke kahan h̄t̄o ki han̄re b̄q̄k̄ h̄t̄ m̄j̄ur̄in
 com̄ laing to say he began that 'my father of one man u labours
 ko rohi b̄h̄ut̄ h̄t̄ m̄ru h̄t̄ b̄h̄ul h̄t̄ m̄ru h̄t̄ M̄t̄ nth̄ ke
 to bread m̄ch̄ m̄ an̄ I f̄st̄ h̄t̄nḡ dying ā I ās̄en laing
 ap̄ne b̄p̄u l̄c̄ tu r̄h̄an̄ m̄ru m̄ s̄ b̄h̄an̄ h̄t̄, "pita, han̄re
 my own father of near will go and him to will say that 'father ie by
 Dau lo suru tumhān̄ dol h̄ h̄t̄o han̄, suru ab̄ is lauk m̄h̄ h̄t̄
 God of and fly sin done is and now this worldly not that
 phuri tumhān̄ het̄ k̄h̄i w̄t̄ H̄m̄āt̄ ap̄ne m̄j̄ur̄in m̄s̄ s̄ ek
 again fly son I may be called Me fly own laboures in from one

ki bhuobai bano Tab uthi he ap'ne bapu ki tu chilo
 of (to) equal male Then arisen having his own father of near he went
 Auru we abhai dur hite ki usu dekhle bapu ki dina
 And le yet far off was that him seen having the father to puty
 hgi amu duni he uski gare lagav lao amu chumo Betr-
 was attached and sun having him on neck embraced and kissed The son
 ne us se kahi li he puti mri ne Dain ho amu tumhuo pripu
 by him to it was said flat O father me by God of and thy sin
 kuo amu ab is lank nahi li phu tumhuo lanka
 was done and noo this worthy not that again thy son
 kahi Bapu ap'ne nukarun se lahi ki achchhi se
 I may be called The father by his own servants to it was said that 'good than
 achchhi posak milis lawau amu is ka pahuwau amu hum sab khaye
 good dress bring out and this one on put and (let) us all eat
 amu khusi manawa li the se ki himao vahu lrikha mao hato
 and merriment male what from flat my this son dead was
 so ab jo hai, khui gao hato ab mil gao hai Tab be khusi
 he now alive is lost gone was now found gone is Then they merriment
 kuan lage
 to male began

Us ho baoi lanka khet mani hato Jab ghai le magich awo auru
 His elder son field in was When louse of near he came and
 gaibo auru nachibbo suno tab ek naukai ko bulay le
 singing and dancing was heard then one servant called having
 puchhi ki, yau ha hai ? Us-ne us se kahu li
 it was asked that this what is ? Him by him to it was said that
 'tumhaio bhai awo hau amu tumhaire bapu-ne baijeonai kari hai,
 thy brother come has and thy father by great feast made is,
 kahese ki usai bhalo changa pao Us ne
 what from that him well healthy it has been found' Him by
 risay le bhutai jano nahii chaho Tab us-ke bapu ne
 become angry having inside to go not it was wished Then his father by
 bahn ay le bahi ka manao Uhi ne bapu se kahi
 outside come having him it was appeased Him by the father to it was said,
 'dehko itni baran se ham tumhaire sewa karat hai' auru lab hui
 'see so many years from I your service doing am and ever even
 tumhaire iggyi ki bahir nahii chhatla hui, puantu tum ne lab hui ek
 you orders of out not going am but you by ever even one
 bakhli ho bachcha hamaid nahii daa ki ap'ne milapin le sang
 goat of young one to me not was given that my own friends of with

I hast manusi Auru jib tumharo yahu bridi w
merriument I might have made And when your this son com-
ji ne tumharo mdu pituram mai urio, tum ne ubhi ban
elom by your fortune Tarlots in waitreced, you ly the great
yonu kari' Uthme us kha are lta tum sudi hai n
feast was made' Hum ly him to it was said O son you always re
tir raha suru jo kuchho hukaro hu so toroi hai jor Hu
near were and what ever nure is that thic erdy is but jo
manubo suru raji hoibd chidave bidesi ki tumharo yah
to celebrate and please to t prefer what from the your the
hu mato hato so jis ha, suru Hu gao hato so ih mado-hai
*brother dead was he alive * and lost gone war le ror fu ilie'*

In the north-western portions of Garukhabad the language is also Kanaui—not Antarbedi or Braj Bhakha as has been hitherto supposed. This will be evident from the following specimen, which is the first few lines of the Paable. The language is identical with that of the corresponding portion of the preceding specimen.

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUI

(WEST OF DISTRICT GARUKHABAD)

एक मन्दू-के दोए लड़िका हते। क्षोटे लड़िका ने बाप सन कही कि
हमारे हीसा-को बाटु करि दिओ। बाप-ने उस-को हीसा बाटि दिओ। थोड़े
दिन पाछे क्षोटे लड़िका-ने अपनो सब धनु ढकाड़ो करि के परदेस निकसि-गयो।
हुआँ सबरो माल टाल खोंटे राह-माँ उडाय-दिओ। जब सब खर्च हुइ-गयो।
तब उस देस-माँ अकाल पड़ो और वह भूखन मरन लगो॥

TRANSLITERATION AND TRANSLATION.

Ek	manai	ku	doe	lari	hi	Chhotu	laril	ne	bap	in
One	man	of	two	sons	were	The younger	son	by	the	father
laki	ki	hamare	his	ko	bātu	lai	deo			Bip
it was said	that	'my	share	of	division	having made	give'	The father		
ne	us	ko	hīsa	bāti	daو	Thore	din	pachhu	chhotu	
by	his	slare	dividing	was given		A few	days	after	the younger	
lari	ne	ap	no	sab	dhanu	il	attho	lari	le	pt
son	by	his	own	all	fortune	il	attho	together	made having	des
nikasi	gao	Hua	sab'ro	mal	tal	khōtū	rah	mā	way	dal
went	away	The	all	riches	evil	way	in	was	squandered	Jab
stb	larch	hui	gao	trib	us	des	mī	il	paro	Auru
all	expenditure	became	then	that	country	in	famine	il	fell	bahu
bhul han	maran	lago								And
from	hunger	to die	began							je

KANAUJĪ (PACHARUĀ) OF ETAWAH

The language spoken over the greater part of the district of Etawah is Kanaujī. Only in the south, in the Doab of the Chambal and the Jamna do we hear the Bhadauri dialect of Bundeli. To the north-west of Etawah lies the district of Mainpuri, the language of which is Braj Bhalkha or Antaibedi. To its north lies Farukhabad and to its east Cawnpore, in both of which Kanaujī is spoken. As might be expected the Kanaujī of Etawah shows traces of the influence of Braj Bhalkha and of Bhadauri, but on the whole, it is fairly pure.

In the original Rough List of the languages of this district, what is now stated to be Kanaujī, was wrongly shown as Antaibedi. That it is Kanaujī will not be doubted after a perusal of the specimens which follow.

The district of Etawah is divided into two nearly equal parts by the river Sengai, which runs north west and south east, parallel to the course of the Jamna. There are therefore (if we exclude the Chambal Jamna Doab) two main tracts a south western, between the Sengai and the Jamna, and a north-eastern beyond the former river. The latter tract is locally known as the *Pachar*, and local officials distinguish between the Kanaujī of the Pachar, which they call *Pacharua*, and that of the rest of the district. Pacharua shows more traces of the influence of Braj Bhalkha, and less of that of Bhadauri than does the Kanaujī of the unnamed south-western tract.

The following is the estimated number of speakers of these two forms of Kanaujī —

Pacharua	290 000
Kanaujī of south west	101 000
TOTAL	391 000

In 1891, the total population of the district was 727,629, and the balance is mainly made up by 55,000 speakers of Bhadauri and 285 000 people who are reported to speak Urdu. The latter figures appear to be a needlessly large estimate, but no better one is available. I proceed to give specimens of both forms of Kanaujī.

For Pacharua, I give a few lines of a revision of the *Patali* of the Prodigal Son. It will be seen that there are very few local peculiarities. We have *le*, *lo*, and *lañ* for the sign of the accusative dative, and *ne* or *nañ* (Bhadauri) for the agent. The sign of the conjunctive participle is *lñ* as we also find in Bhadauri. We meet the form *añ* for *hañ*, they were, which properly belongs to Braj Bhalkha. The third personal pronoun is *bu*, with an oblique form *wa* or *ba* (again Bhadauri). There is also the tendency to eliminate an *r* before another consonant which is a marked peculiarity of Bhadauri. Thus *kharchu* for *kharch* expenditure, and *paddes* for *pañdes*, a foreign country. The form *juñ*, there, is noteworthy.

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI (PACHARUA)

(DISTRICT ETAWAH)

एक मन्दिर के दुड़ लरिका हते। उनमेंते छोटे ने बाप ते कही ए
बाप धन मेंते जो हमारी हौसा होय सो इमें है देत। तब वा ने वा कौं
अपनो धनु बॉटि दओ। कक्षु बहुत दिन नाही भये ऐं की छोटो लरिका सब
कक्षु जोरि बटोरि के पहेस निकरि गओ और जुओं लच्छे में दिन काटत अपनो
धनु उडाय भडाय दओ। जब वा को सब खच्चु हय चुको और वा देस में बडो
भारी अकालु परो औ वू कगालु डुड गओ तब वू जाय कों वा मुखिक के रहै-
खन मेंते एक की हियों रहन लगो जा नैं वा कों अपने खेत में सूचर चैवे कों
पठणो॥

TRANSLITERATION AND TRANSLATION.

Ek	manau lē	dm	lañka	hate	Un mē taī	chhole ne
A certain	man to	two	sons	we're	Them from	the younger by
bap tē	kahn	e	bap	dhan mē te	jo	hamalo hisa
The father to it was said	O father	property in	from which	my share		
hoy so hamē	dai deu	Tab	wa ne	wa lāñū	ap no	dhanu
may be that to me	give away	Then	him by	I'm to	his own	substance
bātā	dao	Kachhu	bahut	din nahī	bhaye aī	ki chhoto
Having divided was given	Some	many days	not become we're	that the younger		
larkha sab kachhu	jori batori lē	prades	mikau gao	aur juā		
son all anything collected having another country	out went	and there				
luchchai mē din kitat ap'no dhanu	tab	debaucher in days passing his own fortune	was squandered	Jab ba lo		
all expenditure was completed and that country in	bu	for	was	When him of		
paro au bu langalu hui gao	jay lē	greatly	bhīray dao	bañ		
fell and he poor	wa	heavy famine	Jab bañ	akulu		
rahanyyan mē taī el he hīyā	muluk le	rahan lago,	bañ	ap'ne		
inhabitants from one of near to live began	pathao	ja naī	bañ	as for his own		
khet mē quar charabe ko	it was sent					

KANAUJ OF SOUTH-WEST ETAWAH

The dialect spoken in the south west of Etawah hardly differs from that which prevails in the Pachar tract. The influence of Bhadauri is felt a little more strongly and that is all. To this we may attribute the use of *ba* (and not *wa*) for the oblique form of the third personal pronoun. To the same influence is due the use of *ba* (Bhadauri *ba*) for the nominative as well as *wah*. We may also note the use of the Agent case for the subject of an *intransitive* verb in the past tense. In this case the verb is used impersonally. Thus *ochhe lar^ala ne cl alo* the younger son went literally by the younger son it was gone. This of course is altogether contrary to the rules of Standard Hindi but is all the same quite common in this part of India. It is an instance of the preservation of a very old idiom. Compare the Sanskrit *tena chalitam*.

[No 4]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(SOUTH-WEST OR DISTRICT ETAWAH)

कोई आदमी के दो लड़का हते । दोन्हें से नन्हे-ने बाप से कही कि अरे बाप रुपया पैसा-में-से जो मेरो हीसा होय सो मो-कों देओ । तब वा कों हीसा रुपया पैसा बाँट दओ । थोरे दिन भवे कि ओक्टे लड़का-ने सब चीजें जोर-कर परदेस चलो और हुआँ बुरे काम रोक रोक करत रहो । और रुपया पैसा अपनो खोय दओ । जब वा ने सब कौड़ी पैसा खोय दओ तब परदेस-में भारी काल परो और वह गरीब हुड़-गयो । और वह जाय कि हुच्छन-के आदमियों-में से एक-के हियाँ रहन लगो जने वा को अपने खितों-में सूखर चराइवे-को पठाओ । और वा उन कोसों-को जो सूखर खात हते आपै खायौ चाहत-हतो और कोज्ज वा कों कुछ नहीं देत-हतो ॥

TRANSLITERATION AND TRANSLATION.

Koi *vilm̄i* *ki* do *l̄m̄ha* hau Dou m̄ sc n̄nhīc ne
A certain man of two sons were *The two inf from the younger by*
bap se *l̄m̄hi* *ki* *tre bap* *rup̄ya* *paisa m̄ sc* *jo m̄to*
the father to *it was said that* *O father* *rupees piece inf from what my*
hīsa *hoy* *so mo l̄o deo'* *Tab b̄l̄o hīya rup̄ya paisa bāt d̄o*
share may be that me to give' *Then his share rupees piece was divided*
Thou din b̄hīyū *ki* *ochhā* *l̄m̄ha ne s̄b chīc* *jor kai*
A few days became that the younger son by all things collected having
pr̄ des *chalo* *aur hūī bune* *I am 101 102* *I aint-rhu*
a foreign country to *it was started and there evil deed daily* *I e doing was*
Aur rup̄ya *paisa* *apno khoy d̄o* *Tab hīne s̄b lauri paisa*
And rupees piece his own was lost *When him by all cowries piece*
khoy d̄ao *tab* *par des m̄* *bhail* *hal patro, aur w̄h gaib*
was lost *then the foreign country in heavy famine fell and he poor*
hui ḡyo *Aui wah jī* *hūī ad miyō m̄ sc ek l̄e hīc m̄han*
became *And he gone having thereof men in from one of near to live*
lagō *ja ne b̄lo apne kheto m̄ sc* *char ubē lo pathao* *Aur*
began w̄om by I am his own fields in sicine feeding for it was vent *And*
VOL II PART I

ba un lōsō lo jo sur khat hate apau khayau chahat-hato
be those husts which swine eating were himself also to eat wishing was
Aur lou ba lō luchh n̄hi det-hato
And anybody him anything not giving was

KANAUJT OF HARDOI

Crossing the Ganges from the district of Farrukhabad we come to Hardoi the only western district of Oudh of which the language is not Awadhi. Here it is everywhere Kanauji. Local authorities recognise three or four sub-varieties but the differences are merely as to the amount of Awadhi with which the Kanauji is mixed.

The number of speakers of Kanauji in Hardoi is estimated at 1030,000. The district has to its east Unnao and Lucknow and to its north Sitapur and Kannauj in all of which the language is Awadhi. It is hence natural to expect a certain infusion of that form of speech in the local Kanauji. This infusion varies from place to place but is generally very slight in amount. Only in the extreme east of the district in Tahsil Sandila and the neighbourhood is the infusion so strong as to form a mixed dialect requiring separate treatment. We may estimate the number of speakers of each of the two forms of Kanauji employed in Hardoi as follows:—

Standard Kanauji slightly mixed with Awadhi	890,000
Mixed dialect of Sandila	100,000
TOTAL	1030,000

The mixed dialect of Sandila will not be considered here. It will be found dealt with together with other mixed dialect on p. 411 ff. At present I confine myself to the Kanauji of the rest of the district. As a sample I give an abstract of the main story of the Parable of the Prodigal Son which illustrates the dialect of the centre and south of the district. This is locally known as *Bangial* from the name (Bangler) of one of the Parganas in which it is spoken. Illustration of the dialects of other parts of the district (except Sandila) is quite unnecessary.

We may trace the influence of Awadhi in the rare use of the typical Kanauji termination *-s* of weak masculine nouns in the employment of *teh* as the oblique form of *so* that and in the locative *par desar* (Awadhi *par desat*) in a foreign country.

Note also the way in which the letter *t* is added to a word ending in a consonant as in *husāmadt* entirely. This addition of *t* is common in the Kanauji spoken north of the Ganges and in Cawnpore.

[No 5.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KAVAUJI

(CENTRAL AND SOUTH WEST OF DISTRICT HARDI)

एक आदमी के दुड़ु लरिका हते। तेहि-माँ ते जो छोटो लरिका हते सो अपने बाप-पर कहन लागो कि जो कुकु रूपया हमारे हौसा-को छोड़ सो बॉटि देड। तब वापने वहि के हौसा-को रूपया बॉटि दओ। तब छोटो लरिका अपनो हौसा लेदू के परदेसदू चलो गओ और हुआँ सब रूपया कुचाल-में उडाइ दओ। और जब बनाई को खरखीन हुड़ गओ तब कुकु दिनन के पौछू वहि देस-माँ अकाल परो। तब वहु केहु वडे अमीर-के दुआरे गओ। तब वहु हुआँ और ब्याकुल भओ तब फिर अपने घर लौटि आओ और अपने बाप की खुसामदि करो और कहन लागो कि हमारी खता माफु करो। तब बाप आनद हुड़ गओ और कसूर माफु करि-दओ॥

TRANSLITERATION AND TRANSLATION.

Ek	w'd'mi	ke	dvi	larika	hate	Tehi	mā̄	te	jo	chhoto	lrikha
One	man	of	two	sons	were	Them	in	from	who	younger	son
halo	su	tp'ne	bap	pai	kahn	lago	ki,	'jo	kuchhu	rupuya	
was	he	is own	father	to	to say	began	that	what	anything	money,	
hamaiye	hisa	ko	hoi	so	bati	deu'	Tab	bap	ne	walu	le
my	sl aie of	may be	that	dividing	give'	Then	the father by	him of			
hisa	ko	rupaya	bati	dao		Tab	chhoto	lrikha	tp'no		
share	of	money	dividing	was given		Then	the younger	son	his own		
hisa	lei	ke	par	devai		chalo	gao,	aur	huā	sab	rupuya
share	taling	to a	foreign	country		went	away,	and	the	all	money
luchal	mē		ura	daa		Au	jñb		banai	ke	
evil	conduct	in	was	wasted	away	And	when	made	having (i.e very)		
khai	khun	hai	gao,	tab	kuchhu	dinan	le	pichhu	wahi	des	mā̄
indigent	became,	then	some			days	of	after	that	country	alal
paro	Tab	wahu	kehu	bare		amr	ke	du're	gao	Tab	wahi
fell	Then	he	some	very	rich	man	of	at	ddoi	went	ne

wahu ka lhetan mā suari charabe paī kari dao Jab wahu hua ū
him to fields in swine feeding on it was made When he there too
 byakul bhaō tab phiri apne ghar lauti 'o, aur
distraught became then again his own house to returning he came, and
 ap'ne bap ki khusamadi lauī sur kahan lago ki, 'hamāri
his own father of eat eaty was made, and to say he began that, my
 khata maphu larau Tab bap anand hui gro, aur kasur
sin forgiveness male' Then the father happy became and fault
 maphu lauī dao
forgiveness was made

KANAUJI OF SHAHJAHANPUR

To the west of the districts of Haldia and Kheri lies the district of Shahjahanpur in the province of Rohilkhand. It is commonly stated that this province has a dialect of its own. This is a mistake. The language of Eastern Rohilkhand is Kanauji and that of the west is the same as that of Meerut and Muzaffarnagar or else Brij Bhakha.

I will be seen from the following specimen that the dialect of Shahjahanpur is ordinary standard Kanauji. There are hardly any local peculiarities. We may mention the forms *ka* the sign of the accusative dative *ne* the sign of the agent and *ā* or *maitya* the sign of the locative as local forms of the case suffixes. The use of *oः* instead of *uः* for *hum* is probably due to the influence of the Awadhi of Kheri. We may also notice the tendency to add the vowel *a* to a word ending in a consonant as in *bād* after *det* giving which is characteristic of north Gangetic Kanauji and of that of Cawnpore. Finally note the way in which an intransitive verb can be used impersonally with the subject in the agent case as in *lālāla, e clalo* it was gone by the son, i.e. the son went.

The specimen consists of the first few lines of the Parable of the Prodigal Son

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI

(DISTRICT, SHANJAHANPUR)

एक आदमी-के दुड़ लरिका हते । उन-में से छोटे-ने वापसे कही कि है वाप माल-को हीसा जी हम-का मिलियो चिडिये सो हम-का दैदेत । तब ओहि-ने मालु उन-का बाँटि दशो । और थोरे दिन बादि छोटे लरिका-ने सबु एक-हाथो करि-के एक टूर-के देस-को चलो और हुँआँ अपनो मालु कुचालि-में उडाइ-दशो । और जब सबु खर्चु हुड़गशो तब ओहि देस-में बडो अवाल परो और वह बनाइ-के सखत हाल होन लगो । तब ओहि देस-के एक भागमान-के हियाँ नाड़ लगो । ओहि-ने उसे अपने खेतन-महियाँ सूकर चराओन-का पठचो । और ओहि-को मनु भयो कि उन बकलन-से जो सूकर खात-हैं हम-हैं अपनो पेट भरि लेहिं कि कोई ओहि-का नाहीं देति हतो ॥

TRANSLITERATION AND TRANSLATION.

॥
 One man of two sons were
 the father to it was said that 'O father, property of share which me to
 to be got is proper that me to give away' Then him by the property
 un ki bitti dia un thole din bidi chhote
 them to having divided was given And a few days after the younger
 larikh n̄ sibu khao lal ki ek din ke des ko chal
 son by all in one place made having a distant country for it was started
 and there his own property evil conduct in was wasted aicay And iden
 sibu khichu lun gao tih ohi des mi bho alkil jao sur
 all expenditure became then that country in great famine sell and
 wahu bini ke sakhhat hui hon lao Tab
 he made having (ie extremely) land condition to be began Then
 oh des ke ek bhagman ke hui in lao Ohi n̄ wu
 that country of one rich man of near having gone he joined him by him as for
 /

ap'ne khetan mahiya~ suhar charaon ln pathao Aui ohiko manu
 his own fields in swine feeding for it was sent And its mind
 bhao li un bak*lan se jo suhai khat-hu ham hū ap'no
 became that those /wishes with /which swine eating are I too my own
 pet bhari lehī ki koi uni kr nahi deti hato
 stomach will fill because anybody I am to not giving was

KANAUJI OF PILIBHIT

The District of Pilibhit to the north of Shahjahanpur was originally a portion of Bareilly. The dialect of the latter district is Braj Bhakha. That of Pilibhit is Kanauji in the main but with here and there a Braj inflexion. For instance while the Kanauji *tho* was is quite common we have also the Braj *jo*. Thus in a witness's deposition received from Pilibhit we have *bgyar bari soat* i.e. my women folk were sleeping and again a few sentences lower down *wa re e mo ko bulao tho* she had called me. With the exception of these few borrowed Braj expressions the language is the same as the Kanauji of Shahjahanpur and it is unnecessary to give any specimen of it.

MIXED DIALECTS

KANAUJI OR CAWNPORE

The district of Cawnpore has Farukhabad and Etawah, of which the language is Kanaudi, to its north-west. To its east, across the Ganges lies the district of Unao, in which Eastern Hindi is spoken. To its south east, in the Doab between the Ganges and the Jamna we have Fatehpur, of which the language is also Eastern Hindi. To its south, across the Jamna, in order from east to west are Hamirpur and Jalaun of both of which the dialect is Bundeli. Being thus surrounded by three different dialects, we may naturally accept that the local form of speech is a mixed one and so it is. It is everywhere based on Kanauji but is generally mixed with Eastern Hindi. Eastern Hindi prevails on both banks of the Jamna as far as the common boundary of Hamirpur and Jalaun. Here it is nowhere pure, and is known as Tuhari, or the language of the River Bank. In Hamirpur it is infected with Bundeli, but is still based on Eastern Hindi. In Fatehpur, to the south east of Cawnpore, it also preserves its Eastern Hindi character but in Cawnpore, the infusion of that language is weaker than elsewhere and the Tuhari is like the Kanaudi of the rest of the district only more strongly infected with Eastern Hindi. I therefore do not class it under the latter language as has been done with the Tuhari of Hamirpur, Banda and Fatehpur, but consider it as a form of Kanaudi. The following are the estimated numbers of the speakers of Kanaudi and Tuhari in Cawnpore —

Kanauji	1 090 000
Tuhari	40 000
Total	1 130,000

The following specimen of the Kanaudi of Cawnpore is a folktale. I here give a brief sketch of the chief peculiarities of the dialect which differentiate it from Standard Kanaudi.

In pronunciation, we may note the way in which *e* optionally becomes *ya*, *e* optionally becomes *ya*, *o* optionally becomes *wa*, and *o* optionally becomes *wo*. Thus, we have *elu* or *yalu* one, *jehi* or *jyakti*, this (obl form), *too* or *twao*, thy, and *toh* or *twah* thee. These peculiarities also occur in Eastern Hindi.

Nouns are declined as in ordinary Kanaudi. The termination *-e* of weak nouns, as *ghar* or *ghaue*, a house, is very common. The sign of the accusative dative is *lo*, *kaihā* or (Eastern Hindi) *la*. *Nitin* is 'for'. The instrumental ablative has *se*, *te*, or *ti*. The genitive has the standard Kanaudi *lo* (*le*, *ki*), and also the Eastern Hindi forms *leo* or *lyar* (not changing for form or gender), and *leo* or *kyao* (obl -e, fem -i). The locative has *m̄e*, *m̄ā*, or (Eastern Hindi) *makhā*, in, *par*, *par*, on, *lō*, up to.

The Pronouns are,—

1st person,—*mai* I, *moo*, my, *ham*, *hamu* or *hamāt̄*, we, *hamo*, or *hamaro*, our
2nd person,—*tu*, thou, *too* thy, *tum* or *tumhā*, you, *tumho* or *tumhao*, your
3rd person,—*wah*, *wuh*, *wahu* (often written *bahu*), or *wau* (often written *baus*), he,
that, obl sing *wah*, *wuh*, *wohi*, or *u*, agent *wah̄*, *wuh̄*, *woh̄*, or *ū*, Nom plur.
ue, *ū*, obl plur *uu*.

This,—*i*, *yak* (or *yah*) *yahu* (or *yahu*), or *yau* (or *yau*), obl sing *i*, *yahi* *yahi* or *iyahi*, agent, *yahi* *yahi* or *iyahi* nom plur *ye* *je*, obl plur *in*

In all the above especially in the first and second persons the plural is commonly used for the singular.

The Relative pronoun is *jannu*, etc., and the Interrogative *kannu*, etc. as in standard Kanaupi. What? is *kaha* obl *kake*.

The Verb is irregular in the first person plural, which may optionally end in *a* or *an*. This seems to be a combination of the Eastern Hindi *an*, with the favourite Kanaupi termination *a*. The Verb substantive is thus conjugated—

PRESENT		PAST	
Sing	Plur	Sing	Plur
1 <i>ha</i>	<i>ha</i> or <i>has</i>	<i>rāhā</i>	<i>rāhā</i> <i>u</i> or <i>rāhāi</i>
2 <i>has</i>	<i>ha</i> <i>s</i>	<i>rāhās</i>	<i>rāhās</i>
3 <i>has</i>	<i>ha</i> <i>s</i>	<i>rāhās</i>	<i>rāhāi</i>

We sometimes find present forms borrowed from Eastern Hindi, such as *ham ahīn* (for *ham ahīn*), we are.

For the past we have also the typical Kanaupi *tho* and I have met one or two instances of forms like *mai thū*, I was. *Rāhī* (plur fem of *rāho*) is used to mean 'she remained'.

In the Active Verb, the infinitive is *maran*, *marannu*, *mai* 'no' *marab*, *marabu* or *mai bo*. The Present Participle is *marat*, *maratu* or *mai* 'to'. In three or four instances I have met a masculine form *marati*. Thus *lari* a *avatl* *hai*, the boy is coming, *tu saugandh khati* *hai* *awu taya* *la bapu* *banawati* *hai*, thou art taking an oath and making only the devotee your father. Similar additions of *a* are found in other forms of Kanaupi used north of the Ganges. The Past Participle is *maro*. The Conjunctive Participle is *marai* *hai*.

The Present tense, 'I strike,' or 'I may strike' is—sing *marā*, *marat*, *marai*, plur *marannu* or *marāi* *maranu*, *marāi*. *Marat* *ha* *u*, etc., is also common.

The future is *marihāu*, *mai* *thai* *mai* *thai*, *mai* *thānu* or *mai* *thāi*, *mai* *thāu*, *marihāi*. Note that the first vowel is shortened, as in Eastern Hindi, owing to its falling in the penultimate. Here and there I have met instances of the Eastern Hindi future of which the typical note is the letter *b*. Thus, *I am marib*, I shall strike.

In other respects the conjugation of the verb follows standard Kanaupi. Sometimes we meet stray Eastern Hindi forms such as *dinhēni* he (or they) gave

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI (MIXED DIALECT)

(DISTRICT, CAWPORE)

याकै इते राजा वौर विकरमाजीत । तिन-के याक रानी रहै । उद्द राजा औ रानी-माँ बाजी लागी कि याक चिरैया बोलति-रहै । तौन राजा तौ कहत-रहैं कि हस बोलतु-है । औ रानी कहती-इती कि कौनवाँ बोलतु-हुद्दहै । ऐसी हज्जत रहै कि वहै चिरैया पेंडे-पै-से उड़ि भाजी । तौ कौनवै निकसो । तब तो सरमाय-कै राजा रानी-काढ़हाँ निकारि दीन्हेनि । रानी-के उद्द राजा-ते अद्धाई महिना-को औधान हतो । उद्द रानी-का चलत चलत याक मड़ैया मिली । तौन तथा-केरी मड़ैया कहावति-हती । तौने-माँ जाय-कै रहीं-जाय और मड़ैया-माँ टटिया लगाय-लीन्हेनि । जब थोरी विरियाँ-माँ तथा उद्द मड़ैया-के नेरे आये तब कहन लागे कि ईं मड़ैया माँ लरिकिनी होय तौ लरिकिनी औ लरिका होय तौ लरिका होय । तब वहि-माँ-से उद्द रानी-ने जवाबु दओ कि हम फलानी आहिनु । और अपनु सब विद्या तथा-मे काहि-डारी । तथा वहि-की लरिकिनी-ही-की नाईं रक्षा कीन्हेनि ॥

फिर नव्यें महिना-माँ उद्द रानी-के एकु लरिका भओ । जब वहु लरिका बड़ो भओ तब औरे लरिकावन-माँ खेलिवे-का जान लागो । और जब अनवादु करै तब उद्द लरिकावन-ते सौगंधे खाय कि हम ऐसो नाहीं करो-है । तब सब लरिकावा वहि-के घोलैं मारैं । तब फिर हर दाँय तथै-कौ सौगंध खाय औ कहै कि हम अनवादु नाहीं करो-है । आखिर-का उद्द सब लरिकावा वहि-से कहैं कि अपने वाप-को नाड़ बताव । तब वहि-ने तथै-को नाड़ बताय-दओ । तब फिर उद्द लरिकावा वहि-से कहैं कि धा ससुर तथै-कौ सौगंध खाति-है और तथै-का वापु बनावति-है और वैसे तौ तथा-केरो गुलासु है । तब फिर महैं सरमाय-करि-कै अपनी मैया-से वापु-को नाड़ पूँछो । तब वहि-की मैया-ने वापु-को नाड़ विकरमाजीत बताय दओ । दुसरे दिना विकरमाजीत-की सौगंध खाईं । तब उद्द लरिकावन वहि-से कहो कि ससुर-ज औरी कव-हँ विकरमाजीत-को नाड़ सुनो-है कि अब-ही जानत-है । तब

फिर सरमाय-गओ और अपनी मैया-से कहो-जाय कि हम अपने वाप-के तीरा
जैवे और कहि-के चलो-गओ ॥

जाय-के उड्ड देस-माँ पहुँचो-जाय । हुवाँ याक कुआँ-माँ पानी भरतौ-
हतौं । उन-ते कहो कि हम-का पानी पियाय-देउ । उड्ड कहन लागों कि
पियाय देती-हनु । तब फिर वहि-ने कहो कि हम-का जल्दी पियाय
देव । तौ उड्ड कहन लागों ऐसे जल्दी होय तौ कुआँ-माँ कूदि
परो । तब कूदि परो । तौ वहि-माँ देखो कि याक वहि-माँ बहुतै
नीकी लरिकिनी दैन्तुर-केरी बैठी-है । तौन दैन्तुर वारा कोस ढंगे और
वारा कोस ढंगे मानुस-केरी महँक तक नाहीं राखति-रहै । तौन मानुस-की
महँक पाय-कर अपनी लरिकिनी-से पूछो कि ज्ञाँ मानुस-की महँक जानि-
परति-है । लेकिन वहि-ने भुनगा बनाय-कै लुकाय राखो । जब दैन्तुर चलो-
गओ तब भेदै-भेद उड्ड लरिका-ने लरिकिनी-ते उड्ड दैन्तुर-केरे मरिवे-की जुगुति
पैँछि-खड़ ओही जुगुति-ते वहि-का मारि-डारो और वहि-का ओही कोनवाँ
से एँचि जाओ और वहि-के साथ विआह करि-लओ और विकरमाजीत-को
लरिका बनि-गओ ॥ जा भैया अढाई मानिक-केरी कथा कहावति है ॥

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KAVAUJI (MIXED DIALECT)

(DISTRICT, CAWNPORE)

Yakai	hate	Raja	Bir	Bikar'majit	Tin ke	yak
One only	there was	King	the mighty	Vir'amaditye	Him of	one
Pani	rahai	Ui	Raja au	Rami mā	bipi	lagi
Queen	was	That	King and	Queen in	a usage	was made
chiranya	bolati rahai	T'un	Raja	tun	khabat rahai	ki
bird	calling was	Therefore	the King	on the one land	saying was	that
hans	bolatu has	tu	Rami	kabuti hati	ki	kaunswi bolatu
a swan	calling is	and	the Queen	seying was	that	a crow calling
hushni'	Ajai	hujjat	rahai	ki	wahai	chiranya
will be'	Such	discussion	was	when	that very	pcre-pu
ui	bhaji	tun	kaunawu	mik'eo	Tub	to
flying	departed	then	a croic verily	it turned out to be	T'en	indeed
car'mav hai	Raja	Rami karha	nkaru dinheni	Rami ke	ui	
become asl amed lairing	the King	the Queen	tuned out	The Queen of	that	
Raja te	uhai	mahina ko	audhan	hato	Ui	Pani-k-i
King by	two and a half	months of	pregnancy	was	That	chabit
chalat	val	maraiva	mili	Taun	tva hen	lariwati
walking	one	Jut	ices found	That	the devotee of	Jut being called
hati	Taune mā	jav kti	rahi jiv	turu	maraiva mā	
was	That very in	gone lairing	she retained lairing gone	and	the Jut in	
atiya	lavay linheni	Jib	thori biri'yā mā	tava	ui	maraiva
the screen	fastened	When	little time in	the devotee	that	Jut
he nere aye	tib	lahan	lage	ki	i	larihani
of near	came	then to say	I began	that	this	Jut in
hoy	tau	larikini,	au	larika	hoy'	Tib
be then	a gul	and	(if)a boy	be	then	T'en
wali mā se	ui	Rami ne	jtwabu	dao	larika	hoy
that in from	the Queen	by	ansuer	ki	'hum	phalan
auru apnu sab	bufha	taya s	lahi dñi	'I	anunu	
and hei oon	all suffering	the devotee to	was told	so and so	am'	
a daughter even of	like protection	made		Tya	wali ki	

Phiri nawiyē mahina mā u rani ke ekū laukha bhaō Tab
 Again mult month in that Queen to one son was born. Then
 wahu larika buo bhaō tab auie laukawan mā khelbe li run
 that boy big became then other children among playing for to go
 lago Amu jab an*wadu laiu, tub u laukun to
 le began And when a wickedness he used to do then those boys to
 saugandhaī khay li 'ham' also nahī karo hai' Tab
 oaths he used to eat that me(by) such not done has been' Then
 sab laukawa wuhle dhaulaī maiāī Tab phui hau dāy
 all children him cuffs used to strike Then again every time
 tayai li saugandh khav tu hahai li 'ham
 the devotee even of oath he used to eat and used to say that 'me(by)
 an*wadu nahī kai hai' Akhu ki u sab laukawa wahi se
 wickedness not done has been' At last those all children him to
 hahai li ap*ne bap ho naū batrw' Tab wahi ne
 used to say that thy own father of name tell Then him by
 tayai ho naū batay dao Tab phui u laukawa wahi se
 the devotee even of name was told Then again those children him to
 hahai li, 'dha, sasui tayai li saugandh
 used to say that, 'away father in law the devotee even of(on) oath
 khati hai auru tayu la bapu banawati hai Auru wise
 (thou)eating art and the devotee father (thou)making art And thus
 tan taya hero gulamu hu Tab phui m̄thaī
 indeed the devotee of slave thou art Then again very much
 sar'may hau kai ap*ni maya se bapu ho nū pūchho
 become ashamed having his own mother from father of name was asked
 Tab wahi li maya ne bapu ho naū Bikai'ma jit batay dio
 Then his mother by the father of name Vilamaditya was told
 Dus're dina Bikai'majit li saugandh khai Tab u
 The second on day Vilamaditya of oath was eaten Then those
 larikawan wahi se kaho li 'sasur u auau lab hū
 (by)children him to it was said that 'father in law other also ever
 Bikai'majit lo nū suno hu li 'b hī janat hau' Tab phui
 Vilamaditya of name was heard or now knowing a'e you' Then again
 sarmay gao auru ap*ni maya se kaho jay li ham
 he was ashamed and his own mother to it was said having gone flat I
 ap*ne bap le tua tube amu hau kai chalo gao
 my own father of near will go' and said having he went away
 Jay hau u des mā prahicho jay Huwā yah kuā mā
 Gone having that country in he arrived going There one well-in
 pani bhūrti hūtī Un-te kaho ki, 'hum la pani
 water (women)drinking were Them to it was said that 'me water

piyay deu U_i Lahun lagī ki piyay deti hanu Tab
 give to drink T_i ey to say began that 'giving to drink we are T_i en
 phuri wahi ne k_ho ki ham ha jaldi piyay dew Tau u
 again him by it was said t_i at me to soon give to drink' Then t_i ey
 kahan lagī aisa_i jaldi hoy tau kuā mā kudi parau'
 to say began such late (if) t_i e be then well into jumping fall
 Tab kudi paio Tau wahi mā dekho ki yah wahn mā
 T_i en jumping he fell T_i en t_i at in it was seen that one that in
 bahutai m_hu larkini daintu_i hei baith hai Taun daintu_i bai_i
 te y indeed beautiful daughter ogre of seated is That ogre twelve
 los inge auru buu los ungu manus keru m_hak tak
 los on this side and twelve los on t_i at side man of smell even
 n_hī rakhati rahu Taun manus ki mahāl p_y hai apⁿi larkini
 not sleeping was Him(by) man of smell finding his own daughter
 se pūchho ki hyā manus ki m_hāl janī parata hui' Lekin
 f om it was as led t_i at t_i e man of smell felt is' But
 wahi ne bhun'ga banv_i hui lukiy ralho J_ib daintu_i
 her by a mosquito made having having concealed was I cpt T_i en demon
 chalo gao tab blhedu blhed u larkini te u
 went away then secret by secret that boj by the gul from that
 daintu_i keru manib_i jnguti pūchhi hui Au ohu jugute te
 demon of the killing of scheme was as led And t_i at very scheme by
 wahi ha mari daio auru wahi la ohu kon^{wā} se tīchi lao
 I'm it was killed and I es t_i at very well from I e dragged or t
 auru wahi ke sath birh keru loo turu Bikar'majit lo laul a
 and her of with marriage he did and Vil amaditya of son
 buni gao *
 became

Ja bhanya arhai manus keru latha' kuhawati hai
 This story two and a half gem of story' being called is

FREE TRANSLATION OF THE FOREGOING

Once upon a time the mighty Vilamaditya was king. He had a queen and one day they had a dispute about a bird they heard singing. The king said it was a swan and the queen said that she thought it was probably a crow. While they were discussing the matter, the bird flew off the tree on which it was sitting and it turned out to be a crow after all. The king was so ashamed of being put in the wrong that he turned the queen out of doors although she was two and a half months gone with child by him.

She walked on till she came to a hut known as the hut of Taya the devotee. She went into it and shut the mat door on herself. In a short time the devotee came home and when he found the door shut he said if there's a girl inside she will be my daughter and if there's a boy he will be my son. Then the queen answered from inside that she was so and so and told him the tale of all her woes and the devotee took her under his protection as if she were a daughter.

In due course the queen had a son who grew up and began to play with the other children of the neighbourhood. When he did anything wrong he used like the other children to take oath that he had not done it. Then the children would cuff him and each time he used to swear by the devotee (as the other children swore by their fathers) that he had not done it. At last the children asked what was his father's name. He gave the name of the devotee. Away foul one³ you are swearing by the devotee and making him out to be your father while you are really his slave. At this he was much ashamed and asked his mother who his father was and she told him that his father's name was Vikramaditya. So next day he swore by Vikramaditya and the children said to him foul one did you ever hear the name of Vikramaditya before or have you learnt it just now? At this he was again ashamed and he went to his mother and said I'm going to my father and started off.

As he went along he came to his father's country and found some women drawing water from a well. He asked them to give him to drink and they said yes we will. Then he asked them to give the water quickly and they replied if you are in such a hurry you can jump into the well. So he did jump in and there he saw a very beautiful ogre's daughter sitting. Now this ogre could not stand the smell of a man if he was even twelve los off on this side or twelve los off on that. So he said to his daughter 'I smell the smell of a man. But she turned the boy into a mosquito and so concealed him. Then the ogre went out and the boy asked the damsel all the secrets by which he could devise some scheme for killing him. So he made his scheme and killed the ogre. Then he rescued the damsel out of the well and married her and became known as the son of Vikramaditya.

This story is known as the Tale of the two and a half gems.

Taya is said to be a local form of tapas a devotee. It may possibly be a proper name.
We know it as a kind of madepete or of h r
So father in law low term of abuse

TIRHĀRĪ OF CAWNPORE.

As explained in the introduction to the preceding specimen, the Tirhārī of Cawnpore is spoken on the banks of the Jamna opposite the district of Hamirpur, by some 40,000 people. Its basis is Kanaujī, but it is much mixed with Eastern Hindī, and also with the form of Bundēlī spoken in East Hamirpur, which we may call Banāpharī.

A few sentences from a version of the Parable of the Prodigal Son will show the nature of this dialect. The mixture of speech is purely mechanical. Thus, in one sentence we have the Kanaujī *lərikā*, and in the next the Eastern Hindī *lərikā*, a son. We have the Kanaujī *kahū*, said, and the Bundēlī *dinhōs*, gave, *linhōs*, took, *gārōs*, threw away. *Paṭhaus*, sent, is a contraction of the Bundēlī *paṭhaōs*. Other Eastern Hindī forms are *oh*, hith ; *moh*, me ; and the oblique plurals *janen*, persons, *kāmen*, actions.

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI (TIRHARI)

(DISTRICT CAWPORE)

याक मनई के दुड़ लडिका हते । उन मॉं ते छोटे लडिका ने कहे अपने बाप तन कि माला को जैन हीसा भोह का चहिये वह भोह-का दैदे । तब बाप-ने उन दूनौं जनेन-का वह मालु अलग अलग कौ दीन । और फिर थोरे दिनन-में जब छोटे लरिका ने सब मालु इकठौरी कौ लौहीस तब एक बड़ी दूर-के सुलुक-का चलो और हुन पहुँच कै सब मालु खराब खराब कामेन मॉं उठाय डारीस । और फिर जब ओई सुलुक मॉं सूखा परो और वह पिटागेन मॉं लाग तब फिर ओई सुलुक मॉं याक ठिकाने याक तालिवर रहत रहे । ओ खी इहाँ चाकरी करें गा । ओह-ने यह का सोरियों चराव अपने खितबा मॉं पठौस ॥

TRANSLITERATION AND TRANSLATION.

Yak manai he duu larika hite Un mñ te chhote larika ne
 One man of two sons were Them n from the younger son by
 Laho ap'ne bap tan ki mul ho jyun lien moh la chhahye
it was said his own father to that property of which share me to is p oper
 wah moh la du de' Tab bap ne un dunasi jnen ha wah
that me to give away Then the father by those both persons to that
 malu alag alag kai din Aur plur thore dinan mñ jib chhote
property separate was made And again a few days in whe: the younger
 larika ne sub malu ih thiuri kui lhnhos tib ek bari dur le
son by all property one place was made Then one very distant
 muluk ha chalo tui hun pahsich kai sub malu kharab khurb
country to le started and there arrived having all property evil evil
 kamen ma nthay daios Am phu jib or muluk mñ sukha puro
deeds in was squandered And again when that country in famine fell
 aur wah pitagen muañ lag tib phir or muluk ma yak thiukane
and le by belly fire to die began Then again that country in one in place
 yak talebañ rahiñ rahiñ O khi ih chak'ri Lruñ ga Oh ne
one rich man was living Him of near service to do he went Him by
 yah ka soniya chalawañ ap ne khitwa ma pithaus
him swine to feed his own fields in it was sent

THE MIXED DIALECT OF EAST HARDOI

The principal dialect of the district of Hardoi is Kanaui slightly mixed with the Awadhi dialect of Eastern Hindi. Specimens of it will be found on pp 395 ff. In the eastern portion of the district, *e* in Tahsil Sandila and the neighbourhood, which has on three of its sides the districts of Unao, Lucknow and Sitapur, all of which are Awadhi speaking. The dialect is, it is true, based on Kanaui but is largely mixed with Awadhi. We may estimate that this form of speech is employed by, roughly speaking, 150,000 people.

As an example of this dialect, I give below an abstract of the main story of the Parable of the Prodigal Son and from this and from some other materials, I have noted the following peculiarities. In the first place the termination of strong masculine nouns, adjectives, and participles is no longer *o* but is the Awadhi *a*. Thus we have *ghora*, a horse not *ghoro*, *ghore la*, not *ghore ho* of a horse, *hata* (this is a Kanaui form with an Awadhi termination), not *hato* he was, *gava*, *ga* not *gao*, he went, *bhana*, *bha* not *bhao*, he became.

In the conjugation of the past tense, we have both the Kanaui principle of using the past participle alone (*mai a*, I, thou he, she, it struck), or else the conjugated form peculiar to Awadhi. Thus, (masculine)—

	Sing	Plur
1	<i>mai eū</i>	<i>mai a</i>
2	<i>mai is</i>	<i>mai ea</i>
3	<i>mai ts</i>	<i>mai tn</i>

The conjugation of the future in Awadhi differs only from that in Kanaui in the third person singular. In the dialect under consideration the Awadhi custom is followed. Thus (I shall strike)—

	Sing	Plur
1	<i>mai thaū</i>	<i>mai thāī</i>
2	<i>mai thai</i>	<i>mai thau</i>
3	<i>mai t</i> (not <i>mai thai</i>)	<i>mai thāī</i>

In the specimens we may also note the following miscellaneous Awadhi forms,—*la*, as the sign of the accusative dative; *dāñk* the past participle of *dena* to give the formation of a verbal noun in *āñ*, *is* in *kahañ lag* he began to cry.

We may also note the manner in which the letter *i* is added to words ending in a consonant as in *badi* after, *bañ badi* ruined. This occurs elsewhere in Hardoi and has also been pointed out in the case of present participles in Cawnpore.

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

KANAUJI (NIVED DIALECT)

(TALUK SANDILA DISTRICT HARDI)

एक मनदौँ-के दुर्द्र लरिका हते । वहि माँ-से जौन क्षोटकवा लरिका हता सो अपने वाप-पर कहैं लाग कि जो हमार हिस्ते का रुपया होई सो हमार वॉटि देव । तब वहि-के वाप-ने वॉटि दीन । रुपया लै के क्षोटकवा लरिका कहूँ विदेस का चला-गा । हुँआँ अपन सब रुपया बद चलानी माँ खरच कड़-डारेसि औ बनाइ के बरवादि हुड़-गा । थोरे दिन-के बादि हुँआँ सूखा परिन-गा । फिर वहु कोहूं अमीर-के दुवारे गा । तब वहि अमीर-ने अपने खेतन-में सोरो चरावें-पर करि दीन । जब वहु हुँआँ कायल भवा तब वहु अपने वाप-के तौर आइ के कहैं लाग कि हमार खता माँफ कै-देउ । तब वहि-के वाप ने खता माँफ कीन्ह और रुसी भा ॥

TRANSLITERATION AND TRANSLATION.

Ek manai le du laika hate Wahu mā se jaun chhotkawa lmla
 One man of two sons were Them in from who the younger son
 hata so apne bap par kahaī lag li jo humar hussela rupaya
 was that his own father to to say began that what my share of money
 hor so hamar bāti dew Tab wahu le bap n̄ bāti dinh
 will be that mine dividing gne' Then his father by dividing it was given
 Rupaya lai le chhotkawa laika lahū bides ka chila ga
 Money talen having younger son somewhere foreign country to went away
 Hūñ apn sab rupaya bād chal'mi m̄i kharchi lu daresi au
 There his own all money evil conduct in expenditure he made away, and -
 banai ke bai'badi hu ga Those din le badi hūñ
 made having (ie evilemely) ruined he became A few days of after there
 sulha pari ga Phuri wahu lehū amir le duwale ga Tab wahu
 drought fell Then he a certain richman of on door went Then that
 amu n̄ apne khetan mō soris chrrawāi par lu dinh Jab wahu
 richman by his own fields in swine feeding on he was employed When he
 hūñ lajal bhawa tab wahu apne bap ke tar akle khati
 there convinced became then he his own father of near come having to say

läg ki, 'hamär khata mäph kai-dēu.' Tab wahi-kö bāp-nē
he-began that, 'my fault forgiveness make.' Then his father-by
khata mäph kinh, aur khusi bhā.
fault forgiveness was-made, and glad he-became.

BUNDELI OR BUNDELKHANDI.

BUNDELI OR JHANSI

The district of Jhansi is situated in the heart of Bundelkhand, and the dialect there-spoken may be taken as the Standard form of Bundeli. Out of a total population of 683,619 (according to the Census of 1891) 679,700 have been reported as speaking it. I therefore give the two following specimens from that district,—one a version of the Parable of the Prodigal Son, and the other a folktale —

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JHANSI)

SPECIMEN I.

एक जने-को दो मोडा हते। ओर ता-में-से लोरे-ने अपने दहा-से कई धन-में-से मेरो हिमा मो-खों टेड़ राखो। ता-को पौछे ज़-ने अपनो धन वरार दओ। विलात दिना नई भये हते लोरे मोडा सब कछू जोर-को पह्जे मुलक चलो गओ ओर हुना वा-ने कुकर्मन-में अपनो सबसी धन गमा-दओ। जब वा-ने सब कछू डडा-दै बैठो तब वा मुलक-में बड़ो काल परो ओर वो माँगनो हो गओ। ता-खों पौछे वा-ने उस मुलक-की रहाइव्यन-में से एक जने-की ढिगा रन लगो। वा-ने वा-खों अपने खेत में सुंगरा चरावे-की-खाने पठै-दओ। ओर वा-ने जो भुस सुंगरा खात-तो ता-सो अपनो पेट भरो चाउत-तो। कोज वा-खों कछू नई देत-तो। तब वा-खों होस भओ ओर वा-ने कई मेरे वाप-के कतेक मड़दार-खों खैबे-की लाने विलात रीटों होत-हैं ओर वच रतों हैं ओर में भुखन-के मारे मरो-जात। में उठ-की अपनो वाप-के ढिंगा जेहों ओर वा-सों केहों दहा-ए मैं-ने स्वरग-के उल्लो छोर तेरे आँगे पाप करो। मैं फिर तुमागे छोरा कुचावे-के लाक नड़आ। मो-खों आपनो कमीनन-की विरोध लेखो। रायी का की वो उठो ओर वाप-की हिना चलो। वो अपने दहा-से दूर हतो अतेक-में वा-के वाप-ने वा-खों देख-लओ ओर भागत गओ ओर वा-खों गले-से लगाओ ओर मुँह चूमो। तब मोडा-ने वाप-सों कई दहा-ए मैं-ने स्वरग-के उल्लो ओर तेरे आँगे पाप

करो । मैं तेरो छोरा कुआवे-के लाक नहूँचौं । वा-के बाप-ने चाकरन-से कर्दूं सब से नोने उझा लाओ और जा-खों पैरा देओ और हात-के नुगरिधन-में मुद्रिया ओर पांचों-में पनड़या पैरा देओ । अब सब जने जुर-के पाँत करें और बधाई करें । काये-से कि वो भोड़ा मरो इतो अब जौ उठो । जात रखो तो फिर-के मिल गच्छो ॥

रायी का की वा-को बड़ो भड़या खित-में हतो और जब वा आउत-के बेरे घर-के नेरे आ गओ तब वाजो ओर नाच-के बोल ! सुनो । वा-ने अपने चाकरन-में-से एक-खों दैटेरो ओर वा-से बूझन लगो कि जो सब का छोत । 'वा-ने कर्दूं तेरो भैया आओ सो तेरे बाप-ने पाँत करी जा-के लाने कि वा-खों जियत अच्छो पाओ । ता पै वो रिस-में भर गओ ओर भीतर जावे-खों वा-खों मन ना भओ । ता-पै वा-खों बाप-ने आ-की थराई करी । वा-ने अपने बाप-सों जुआब करो कि देख-लो मैं तुमरे कतेक 'हिनन-से सेवा करत-हों । कभ-जाँ आप-की कथी-खों नयी टारौ । तज आप-ने 'मोए कभजैं एक बुकरिया भी ना दई को मैं अपने हेतिओं-के संग हँसी खिल करहूँ । अब देख-लो अपन-खों जो भोड़ा जो हुरकिनिन-की संग अपनो धन खा-गओ तज आप-ने वा-खों आउत-यी पाँत करी । तब बाप-ने वा-से कथी ए बेठा तें मेरे ढिंगा आठों पहर रउत ओर जो कछू भो-नो है सो सब तेरो है । तज बधाई करनो चाउनो इतो काये कि तेरो लोगो भड़या मरो इतो उठ निझो ओर जात रखो तो फिर मिलो ॥

[No 1]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, JEANSI)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Ek janke do mora hate Or tā mī sē loro-nu apne
 One man of two sons were And them in from the younger by his own
 dadda se kai 'dhan mī sē meru lussa mo khō dei rakhho' Ta ke
 father to it was said 'property in from my share me to give up That of
 pichhe ū ne apno dhan barar dao Bilat dina nu
 after him by his own property having divided was given Many days not
 bhrte hate loro mora eib kachhu jor kē pallu
 become icre the younger son all anything having collected a far off
 mulak chalo gao oi huna ba ne ku haiman mē apno sabro
 country(to) went away, and there I'm by evil conduct in his own all
 dhan gama dao Jib ba ne eib Lachhu ura dai britho, tub ba
 fortune was wasted When I'm by all anything having wasted it was set then that
 malak mī baro hal puro tur bo mīg'no ho gao Ta khō pichhe
 country in great famine sell and he beggar became That to after
 ba ne us mulak le rihaiyan mī sē ek janke dlinga iun lgo
 him by that country of inhabitants in from one person of near to live it was begun
 Ba ne ba lībō apna khet mī sūg'ra chitrab ki lane prithu dvo Or
 Him by him for his own fields in swine feeding of for it was sent away And
 ba ne jo blus sūg'ra khat-to ta sō apno pit bharo
 him by what husks the swine used to eat those until his own stomach to fill
 chaut to Kou ba khō kachhu nu det to Tub ba khō hos
 wished Any body I'm to anything not used to give Then I'm to sense
 bhao or ba ne kai mār bap ke kitch maidar khō
 became and by him it was said my father of how many labourers to
 khaabe ke lane bilat roti hot haī oi bach ratī hrī or mī
 eating of for much loaves becoming are and saved remaining are and I
 bhukhrin ke mate maro jat Mī ī uth ke apno bap ke dhīga jehō
 hunger of from dying am I having arisen my own father of near will go
 or ba sō kehō dadda māf ne Swung ke ulto oi tue āgē
 and I'm to I will say father O me by God of against and thee before

pap hao Mai phr tumao chhoia kuabe ke lal naia Mo khoo
 sun was done I again thy son being called of mortly not am Me
 apno kamnan ke binobai lekho' Rayi ka li bo
 thy own servants of (lit mentals) equal consider Remained what, that he
 utho or bap he hina chalo Bo apne diddase dui hito
 arose and the father of near went He his own father from at a distance was
 atek me bap ne ba khoo dekh lao oi bhagat
 the meantime in him of the father by him to it happened to be seen and running
 gao oi ba llii gale se lagao oi mull chumo Tib
 went and him to neck by it was embraced and mouth was kissed Then
 mora ne bap so lai didda e mai nu swung he ulto oi
 the son by the father to it was said father O me by leaven of against and
 thee age pap lao Mai teio chhoia kuabe ke lal naia'
 thee before sun was done I thy son being called of mortly not am'
 Ba he bap ne chakran se kui sab se none unna
 Him of the father by the servants to it was said all tham good upper
 lao oi ja khoo puma deo, oi hat ke nugarian me mudanya or
 bring and this one to put on and land of fingers on rings and
 paon me panaiva paura deo Ab sab jene jukle pat kuei oi
 feet on shoes put Now (let us)all persons assembling feast male and
 budhai kai Kayese li bo mora mao hito ab pi
 rejoicings make Because that that son dead was now having become alive
 utho, jat rao to phu he mil gao
 arose had been lost again has been found

Rayi ha li ba lo baddo bhaiya khet me hito On jab ba
 Remained what that his elder brother the field in was And when he
 aut-he beie ghai ke neie a gao tub bajo oi nach le
 coming of at the time the house of near came then music and dancing of
 bol suno Ba ne apne chakran me se ek khoo dai teio oi
 sound was heard Him by his own servants in from one to it was summoned and
 ba se bujhun lago li jo sub ka hot? Ba ne kai tero
 him from to ask began that this ell what is? Him by it was said thy
 bhaiya do so far bap ne pat kui ja le lang li ba khoo
 brother came, so thy father by a feast was made this of fai that him to
 piyat achchho pao Ta pari bo us me bhai gao or bhutu
 alive healthy it was found That on le anger with was filled, and inside
 jabe khoo ba khoo man na hhao Ta pun ba khoo bap ne a ke
 going for him to mind not became That on him to the father by having come
 thara kui Ba ne apne bap so juab lao he dekh lo
 entreaty was made Him by his own father to answer was made that, 'see

mai tumare katek dinan se sewa harat-ho Kabha-fi ap-hi
 I thy low-many days since service doing am Doe: even your-honour of
 kayi khoo nae tarai Tau ap ne moe labha u ek
 saying not was disobeyed Even then your honour by me ever even one
 bukariya bhi na dai ke mai ap'ne lutu ke sang haa si khel
 she goat even not was given that I my own friends of with rejoicings
 kuu Ab dekh lo apna khoo jo mora hurukunin ke sang
 may do Now see your honour to what son Jarlots of in company
 ap'no dhan khigro tui ap ne ba khoo autriji pat
 his own fortune ate up even then your honour by him for just as he came a feast
 kau Tib bap ne ba e krti e beta tui mere dhiga
 was made Then the father by him to it was said O son, thou me near
 aho phru inut or jo lachhu mo no hai so sab tero hai
 the eight watches livest and what ever mine is that all thine is
 Iu brdhu k u no chuno hito have ki tuo loro bhuya
 Therefore rejoicings to make proper was because that thy younger brother
 muo hito with jivo or jat rao to phir milo
 dead was, leaving arisen lived and had been lost, again was found'

[No. 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUDDHIL

(DISTRICT, JALASI)

SPECIMEN II

एक गाँव-के माते-की^१ हीर-के ढिंगों एक गरीब किसान-की खेती ठाढ़ी-ती। ता-खों लख-के माते बोलो कि काये-रे तैं-ने हमारी खेती अपने ढोरन-से चरा लयी। तो-खों देख नयी परत कि हम रखवारी करे-हैं। किसान बोलो कि माते कक्का ढोर तो मेरे भुन्हारे-से हारे वरेदी लड़गढ़ी। माते-ने सुन-के कयी कि काल तेरी वाप हमारी फिराद-के लाने चक्कतरे जात-तो। किसान-ने जुआव दओ कि वाप मेरो तीन मट्टना-से परदेस-में है। तब माते-ने कयी कि तो तेरी मतायी हुए। किसान बोलो मतायी मेरी बेनारी-से मर-गयी। तब मैं नझो हतो। वा-की मो-खों खवर नद्दिया। माते-ने हीर-के वा-खों तीन चार लातें ओर गतकिन-से भौत मारो। फरेव-से सवरी खेती वा-की काट-के अपने ढोरन-सों चरा-लयी ओर कयी के जो तैं फिराद-के-लाने राज-में जैहे तो हमारे मारे गाड़-में बसन ना पेहे। किसान हार-सों अपने घरे आओ ओर अपने मानसन-से माते-की सवरी हक्कीगत कयी। तब सब-की सम्मत भयी के चलो राज-में फिराद करें। हुना हाकिम-के आँगे सवरो ठीक हो-जिहे। ओर जो मोगी बैठ रहे हैं तो गाझों-में निवो वड़ी दारें हुहे। तब किसान सब-की मुँह की कुदाई हेर-के बोलो कि सुनो भद्रिया तला-में रेड़-के मगरा-सों बैर करवो भलो नद्दियाँ ओर अब तो हम-ने जा ठान-लयी कि खेती पाती जा गाँव-में ना करें। बन्जी-भोरी कर-के अपनो पेट भरहे ओर अपनी मधुव्या-में छरे तो रहें।

वा वेरा हुना सुतको मान्स जुरे ते। किसान-की वातें सुन-के मोगी हो-गये। उन-में-से एक जने-ने कयी के सुनो भैया जबर फरेवी-के आँगे निवल वे-अपराधी-की बात काम नई आउत। ता-से भद्रिया गम खाओ ओर अपने घरें बैठ-रओ।

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDHULI

(DISTRICT, JHAJSI)

SPECIMEN II

TRANSLITERATION AND TRANSLATION.

Ek gīw ke mate ki chhir ke dhuqī ek gāub kisan li
 One village of headman of sū land of near one poor cultivator of
 kheti thirhi ti tē khō likh kē mate bolo ki 'have
 fields standing use e Them having seen the headman spole that wī y
 re tī ne bramī kheti apnī dhoran se chara līyī To khō
 O, thee by my crops thy own cattle by were caused to be grazed Thee to
 dkhī nāyī pīrat ki hum rākhīwī kai hā?' Kisan bolo ki,
 the seeing not does fall that I watch doing am? The peasant spole that,
 'mate hakka dholi to mere bhunse se har baredi
 'headman uncle cattle easily my morning from fields(to) the headman
 lu gīo' Mite ne sun ke kīyī ki 'lal tero
 tool away The headman by having heard it was said that, 'yesterday fly
 bīp humail phuad ke lane chhutīr jat-to' Kisan ne jawab
 father my complaint of for court to going was' The cultivator by answer
 dīo ki 'bīp mero tan maina se pur des-mē har' Tab
 was given that 'father my three months from foreign land in is' Then
 mate ne kīyī ke 'to teri matayi hue' Kisan
 the headman by it was said that 'then thy mother it may be' The cultivator
 bolo 'meri meri bujai se mai gāyī Tab mī nanno hato
 spole 'mother my illness from died Then I small was
 Ba ki mo khō khurbur nūjjā' Mate ne dūr ke bī khō
 'Bei to me remembrance is not' The headman by having sun him to
 tin char late or qātīlīn se bhaut maino Phareb se sīb'm
 three four kicls and thumbs with much it was beaten Deceit by all
 kheti ba ki lat ke apnī dhoran so chain layi or
 crops him of cut having his own cattle by were caused to be grazed, and
 layi ke 'jo tū phuad ke lane rūj mē jahe to humare mare
 it was said that if thou complaint of for the state to will go, then me of by
 gāu mē basan na pehe' Kisan hai so apnā
 village in to live not thou wilt be allowed' The peasant fields from his own

ghare ao or apne manisan~ mate ki sabhi hingat
 house to came and his own men to the headman of all true account
 kai Tab sab ki sammat bhayi ke, 'chalo, rai me phuaad kare
 said Then all of opinion became that, 'go, state in complaint let us make
 Hunu hakim ke age sabio thik ho jehe Am jo moge baith iash~,
 There ruler of before all right will become And if mute we will sit,
 to gaon me nibbo barn daie luhe' Tab kisan sab ki
 then village in to live safely great time will be' Then the peasant all of
 moh li ludai hei ke bolo ki, 'suno, bhaiyya, "tala mei ke
 face of leaping having seen spoile that, 'heas, brother, "tank in living
 magha so ban harbo bhalo naiya" Or ab, to, ham ne ja
 crocodile with enmity to do good not is" And now, verily, me by this
 than layi ki kheti pati ja gaw me na kai,
 determination has been taken that cultivation this village in not I may do,
 banji bhoru ku ke apno pet bhar~, or apni marayaya me
 trade etcetera having done my own stomach I shall fill, and my own cottage in
 date to reh~'
I being verily will remain'

Ba beia hunu muthe mans jure te Kisan ki bat~
 That time there many persons collected were The peasant of words
 sun he moge ho gaye Un me se eh jane ne kayi ke,
 having heard silent they became Them from one person by it was said that,
 'suno, bhaiyya jabai pharebi ke age mabal be apiaadh ki bat
 'heas, brother, strong deceiver of before weak innocent of words
 kam nu aut Ta se, bhaiyya, gam khao or apne ghae baith rao'
 do not avail Therfore, brother, endue and thy own house at sit'

FREE TRANSLATION OF THE FOREGOING

The headman of a village, having seen a poor farmer's harvest standing by his *sui* land, said to him, 'how, fellow, is that you let loose your cattle in my field? Do you not happen to see that I keep watch on it?' The farmer replied, 'uncle headman, why, at daybreak the herdsman took away my cattle to the pasture' On hearing thus the headman said, 'yesterday your father went to court to complain against me' Replied the farmer, 'my father has been away from home for the last three months' Then said the headman, 'it may have been your mother' Answered the other, 'my mother died of sickness long ago, when I was a boy I do not even remember her' Then the headman fell upon him kicked him three or four times, and gave him a pounding with his fists After that, he artfully got the farmer's crop cut and grazed down by

¹ The council of village elders It is not recognised by law but meets in the evening on a mud platform (*chaufre*) somewhere in the centre of the village and settles petty disputes

his cattle, and said to him, 'if you go to court¹ about this, I'll take care that you won't be able to stay in the village any longer' So the farmer went home, and told his people all that had come to pass between him and the headman Said they all with one voice 'let us go to the court and the magistrate will make everything all right Otherwise it will be long before we shall be able to live at ease in the village'

But the farmer, seeing that all this was only lip courage said 'look here brothers, it is not wise to live in water and to make an enemy of the crocodile I have made up my mind not to till lands in this village any longer I had rather earn my livelihood by some trade or other which will at least allow me to live at peace in my own hut'

There were many people present there at the time and when they heard what he said they became silent until one of them replied 'listen brothers there is no good in the weak and harmless facing those who are strong and wily Forbear therefore and let us sit quietly at home'

¹ This means it is the regular court not the council of village elders

BUNDELI OF JALAUN.

Immediately to the north of the district of Jhansi lies the district of Jalaun. The dialects spoken on the eastern border are Nibhatta (see p 529) and Lodhanti (see p 465), but over the rest of the district the dialect is the same as that of Jhansi, slightly influenced by the Kanauji spoken in Cawnpore. It is spoken by 360,129 people. It may be taken as practically pure Standard Bundeli, although in the north of the district it is more affected by Kanauji than in the south. To the west of the district it varies slightly.

The following specimen comes from Central Jalaun, and illustrates the form of Bundeli spoken by the great mass of the Bundeli-speaking population. The influence of Kanauji is most evident in the pronunciation. This is not so broad as in Bundelkhand proper. The vowel *e* is preferred to *a* and *o* to *au*. Thus we have *eso* instead of *aso*, of this kind, *pe* for *pa*; *on*, *jehat* for *jathat* he will go, *oi* for *aw*, and, *lotan* for *lantan*, to return, *orat* for *aurat*, a woman.

Vowels seem to be interchanged under the influence of a neighbouring *h*. We have *sahu* for *sahar* or *shahs*, a city, *pikh*, *an* for *pahran*, to clothe, *kik'has* for *Lak'has*, he will say, *buhut* for *bahut*, much.

In nouns the oblique form in *an* is often used for the singular, as in *deran-pe*, at the house. This is more common in Hamirpur immediately to the south-east. In the specimen, the Kanauji form *tumhe*, to you, once occurs.

Note how commonly the past tense of the verb meaning 'to say' is put in the feminine (to agree with *bat* understood) when used impersonally. Thus we have *kahi*, it was said. Very good instances of this idiom are *ja kahi*, he said this, *le* this was said. Here *ja*, the feminine of *jo*, this, agrees with *bat* understood. So *tis'e dm ki kahi* for *tis'e dm li bat kahi*, the (word) of the third day was said, i.e. the third day was fixed.

The following are revised figures for the dialects spoken in Jalaun —

Bundeli (Standard)	.	.	.	.	.	.	360,129
(Nibhatta) ¹							10,200
" (Lodhant)							8,000
Hindostani							10,244
Other languages							7,788
TOTAL (1891)							396,361

The following specimen is a folktale from Jalaun —

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUDDELI

(DISTRICT, JALAU)

घासी-राम बाबा-ने पूत-बुलाकी नाज़-से कही के हमारे संग तीरथन-कों चलो । तब नाज़-ने अपनी नाइन-से सलाह कर-के जा कही के हमारे किसानन-कों तुहत आमदनी हुड़है सो मारी जेहै । बाबा-ने कही जो आमदनी हुड़है सो हम देहैं । तब नाज़-ने फिर बात बनाई के हम दुनियाँ-हारी-में जो चरित्र देख आयहैं सो तुम्हें बतावने परहै । जम ई नहीं बतायहो तम-ई लोट आयहैं । तब दोज एसी कह-के चल-द्ये ।

एक मुकाम-पे नाज़ बाजार-से सब सामान ले-के बाहर कढ़ो । तब बा-ने कही की कौन-जैं चरित्र हम-ने नहीं देखो-है । तो का देखत-है के एक डॉक चली-जात-है और डॉक-कों सिपाई चला-चल कहत चलो-जात-है । एसो देख-के बो डेरन-पे आओ और जब दो-ज जने रोटी बनाय खाय के तथ्यार भये तब नाज़-ने कही की बाबा एक बात हम देख आये हैं सो बताओ । उन-ने कही कही । तब बा-ने कही की एक डॉक चली जात है और सिपाई चला-चल कहत चलो-जात-है । ता-को मायनो बताओ । उन-ने कही तुम पाँय दाको हम कहत-हैं । सुनो । जा सहिर-में एक साहकार-की बहू बड़ी कबूल सूरत है और बा-की खामिंद पहेस-में है । वा एक दिन अपनी चिरादी-में बुलौआँ गई-हतौ । जब उत्ते-से लोटी तो आँधी पानी आओ । वा एक मुसल्मान-के घर-में अपने घर-के धोखे-से छुस गई । जब बा-ने जानी की जो हमारो घर नहियाँ तब विलविलाय-के अपने घर-कों भजी । इसे-में सुसल्मान निकरो । बा-ने कही जा कौन-की ओरत हमारे मकान-में छुस आई । देखें चहियें । तब बो बाही-की पौकू-पौछू चल के बा-के घर-पे जाय-के पता सुराक लगाओ । देखी की जा ओरत-के घर-में कोज आदमी नहियाँ । कोज एसो उपाय करें चहियें जा-से जा-कों अपने घर-में ढार-ले । बो सहिर-में जाय-के एक भटियारी-के मोडा-कों दस पचौस रुपया दे-के बाय सिखओ और जनाने उठना पहिराय-के बाद-

साह्य-के दरवार-में पीनस-में बैठाय-कों लिवाय-गयो । साह्यकार-कौं वह्न-की नॉब-सें अर्जीं दर्द की में साह्यकार-सों राजी नहीं हों । में सुसल्मान-सों राजी हों । वादसाह-नें कही के हिंदू-कों एसे सुसल्मान न भये चहिये । जब न मानी तब कही के काल फिर अर्जीं दियो । तब फिर दूसरे दिन वा-नें अर्जीं दर्द । वादसाह-नें फिर तीसरे दिन-की कही । अब साह्य-कार-कौं वह्न-कों खबर भर्द की मेरे नाम-सें मेरे लिवे-की अर्जीं दर्द गर्द-है । वा-नें अपने खामिंद-कों लिवायवे-कों डॉक रमाने करी-है ।

सो धासी-राम वावा कहत-हैं के इत्ती बात तो हुड़-गर्द जो हम-नें कही । अब जो नर्द चुदूहै सो हम कहत-हैं के सबेरे वो साह्यकार आय-जेहै और वादसाह-के दरवार-में वा ओरत-को नाम-सें अर्जीं लगहै - सोई साह्यकार पुहुँच-जेहै और वादसाह-सों हाँत जोर-कों किहचै के हजूर जा ओरत हमारो माल जो जहाँ धरो-है बताय-दे फिर चली-जाय । जब वा ओरत निकरहै तब साह्यकार किहचै के हजूर जा हमारो ओरत नहियाँ । देखें चहिये के कोन है । जब वादसाह देखहैं तो भटियारे-को मोड़ा निकरहै । तब वादसाह वा सुसल्मान ओर मोड़ा-कों धरती-में गड़ाय देहैं और साह्यकार अपने घर-कों चलो-जीहै ॥

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDLII

(DISTRICT JALAUJ)

TRANSLITERATION AND TRANSLATION.

Ghasi ram baba nē Put bulaki nau sē kahi le hamare sang
Ghasi i am saint by Put bulaki ba:bber to it was said that me of with
 trthan kō chalo Tab nau nē ap'ni nain sē salah
holy places to go Then the ba:bber by his own ba:bber's wife from counsel
 lāi kē ja kahi le 'hamare lisanan kē buhut am'dani huihū
made I aving this was said that my clients to great income will be
 so māi jehū Baba nē kahi jo am'dani huihai so
that destroyed will go The saint by it was said what income will be that
 ham dehaī Tab nau nē phir bat banai le
we (I) will give Then the ba:bber by again word (excuse) was made that
 ham duniyādarī-mē jo charita delh ay'hāī so tumhē
we (I) worldly affairs in what actions having seen shall come that to you
 bataw'ne parhū Jibha ī nahī batay'ho tabha ī lot ay'hāī
to explain will fall When even not you will explain then even I shall return
 Tab do u esī kah kē chal drive
Then botl such said I aving went off

le mulam pe nau b'jai sē sub qaman le kē
One place at the barber the mail et from all materials talen I aving
 bhai kuhō Tab ba nē kahi le konū chitrī ham nē nahī
out came Then him by it was said that any action tie by not
 dekho hai To ka dekhīt hai le ek dāk chali jat hui or
b'en see i las Then what seeing le is that a post going along is and
 dāk kō sipay chala chal kahat chalo jat hui Leo dekh kē
the post to a peo: get on get on saying going along is Suci seen I aving
 bo derin pe ao oi jyb do u janē roti banay khay kē tayyar
le lodging to come and when botl persons bread made eaten I aving readj
 bhaye tab nuu nē kahi le babi ek bat hum
becane then the barber by it was said that Holy Su one thing I
 dekh 'ye hāī so b'tao Un nē kahi kahō Tab ba nē
- having seen come am that explain Him by it was said say Then I'm by
 kahi le ek dāk chali jat hui on sipay chala chal
it was said that a post going along is and a peon 'get on get on

khat chalo jat hai Ta ko may no bato' Un ne kahi
 saying going along is That of the meaning explain' Him by it was said,
 tum pay dabo hum kabat hui Suno Ja salm me ek
 'you (my) feet shampoo I telling am Hear This city in a
 sahukar ki bhu bari labul suiat hai or ba lo hamind paddes me
 mercant of wife very beautiful is and hei of the husband far country in
 hu Bi ck dm ap'mi budaai me buluā ghi hata Jab utē se
 is She one day her own relations in on invitation gone had When therefrom
 loti to adhi pmi to Ba ck Musalman ke ghar mē ip'ne
 she etuned then storm rain came She a Musalman of house in her own
 ghi lē dhol he se ghus-gi Jab ba ne jani ke jo hamro
 house of mista from entered When hei by it was known that this my
 ghi nihui trib bilbilay lē ap'mi ghi lō bhaji Iti mē
 louse is not then horrified being hei own house to she fled Meanwhile
 Musalman nik'io Ba nē kahi ja I run ki orat hmare
 the Musalman came out Him by it was said this whom of wife my
 mhan mē ghus ai Del hū chahui Tab bo bhu lē pichlū pichlū
 louse in entered To see is proper Then he (by him) hei of after after
 chal lē ba lē ghi pr jay lē pri suial ligau Delhi
 gone having hei of house on gone having clue trace was applied It was seen (by him)
 ke jo orat lē ghar mē Jou ad'mi nihui Kou iso upas lre
 that this woman of house in any man is not Some such device to make
 chahui ja sc ja kō ip'ne ghi mē dir lē Bo
 is proper rich from this one my own house in I may put He (by him)
 salm mē jay lē cl bhutiyali ke mora lō das pichus rapayi
 the city in gone having an unleepers lad ten twenty five rupees
 de lē bay sil hao or janāne urh'n i phiray lē bad'shah ke
 given having him it was taught and woman's clothing put on having the ling of
 darbar mē pinis mē birthday lē hb iy gao Sahul ir ki
 comt in palanquin in caused to sit having got him taken away The merchant of
 bhu ke nīn sc nri dñi ke 'mē sahukur sō roji
 wife of name by a petition was given that I the merchant with content
 nihī hō Mē Musalman o rapi hō' Badshah nē kahi Je
 not am I the Musalman with content am' The ling by it was said that
 Hindu lō is Musalman ni bhuay chahui Tab na mani
 a Hindu to thus a Musalman not to become is proper" When not she heeded
 tab lē kahi ke kai phir ari divo Tib phir
 then it was said that to morrow again petition give' Then again
 du're dm binē uji dñi Bidshah nē plm bhu
 (on) the second day him by petition was given The ling by again the third
 din li kahi Ab salul a li bhu lō khatri bhu lē meri
 day of it was said Dow the mercant of wife to news became that my

nam sē mere lebe hī "ujī dai gu hai" Ba nē ap'ne lhamind kē
 name by my taling of petition given been has" He by her own husband
 libay'be kō dāk rāmane kari hai'
 causing to tale for a post dispatched been made has'

So Ghasi ram baba l̄ihat hāī le 'ittī bat to hu gu
 So Ghasi : am the saint saying is that so mucl affair indeed been has
 jo ham nē kahu Ab jo nu huhu so ham l̄ahat hāī he
 what me by was said Now what new will be that I telling am that
 sibere bo sahul at ay jehu or bad'sah ke dar'bai mē ba
 in the morning that merchant will arrive and the King of count in that
 orile nam sē arju lḡhai Soi sahukar pahūch jehu or
 woman of name by petition will be brought up That merchant will arrive and
 bad'sah sō hāt joi kē kih'hui ke ' hajui ja orat
 the king to hands folded having will say that Your Majesty this woman(by)
 humaro mal jo jahā dharo hai, bitay de, phu chah jay
 my property which where been placed has let her show, again let her go away'
 Jāb ba oiat nikar'hai tab sahukar kih'hui ke hajur
 When that woman will come out then the merchant will say that Your Majesty
 jñ hamari oiat n̄hīyī Dekhē chabiyē ke hon hu" Jab bād'sah
 this my wife is not To see is proper that who she is" When the Ling
 dakh'hai to bhr̄iyare ko mora nikar'hai Tab bad'sah ba
 will see then the innkeeper of lad will come out Then the Ling that
 Musalman or mora lō dhv̄ta m̄c gaay dehī or sahukar ap'ne
 Musalman and lad the ground in will bury and the merchant his own
 ghar kō chilo jehu'
 house to will go'

FREE TRANSLATION OF THE FOREGOING.

The Saint Baba Ghasi ram once asked his barber Put bulaki to accompany him on a pilgrimage. The barber took counsel with his wife and refused on the ground that he would lose the huge income which he got from his other clients. The Saint replied that he would make good my loss on that account. Then the barber tried to get off by saying he would go on condition that the Saint promised to explain every circumstance which he might see on the way and that if he ever failed to do so he would immediately let him return. To this the Saint agreed.

At one place it which they stopped the barber went to market to buy provisions and saw nothing about which he could ask the holy man till on the way home he noticed a postman going along urged by a peon who kept saying 'hasten hasten' So when he had come to their lodging and both had finished their meal he said to the Saint 'Holy Sir I have seen something which I wish you to explain' 'What is it' was the answer Said the barber 'I saw a postman going along and a peon urging him

saying "hasten hasten" What is the meaning of that?" The Saint said, 'I will tell you while you shampoo my feet Now, listen In this city there is a very beautiful merchant's wife whose husband is away on a journey One day she went on invitation to her own people, and on the way home was overtaken by a heavy storm of wind and rain The consequence was that she mistook her road and went into a Musalman's house instead of her own As soon as she discovered her mistake she was horrified and ran off to her own house The Musalman saw her, and wondered who she could be So he made up his mind to find out and followed her to her home There he made enquiries, and found out that there was no man there So he determined to make up some device by which he could get her into his own house He went into the city and got hold of an innkeeper's lad, to whom he gave ten or twenty rupees, and instructed him as to how he should act Then he dressed him in women's clothes and brought him to the court of the king in a palanquin There the pretended woman put in a petition under the name of the merchant's wife to this effect "I am tired of the merchant and want to live with the Musalman" The king said that it was not right that a Hindu should become a Musalman, but when the pretended woman would not listen to his remonstrances he told her to come to morrow The next day the lad put in a petition again, and the king told him to come again the next day In the meantime the news came to the merchant's wife that a false petition had been put in in her name so she has dispatched a postman to call her husband'

The Saint continued 'So much for what has occurred I have told you what has happened Now I shall tell you what is going to happen To morrow morning the merchant will come and the petition in his wife's name will again be presented At the same moment the merchant will arrive and with folded hands will say, "Your Majesty, if this woman will tell me where she has stowed away my property, she may go her way" Then the false woman will have to get out of the palanquin, and the merchant will say, "Your Majesty, this is not my wife Justice demands that you should enquire who she is" Then the king will enquire and she will turn out to be the innkeeper's lad Then the king will bury alive the Musalman and the lad, and the merchant will go in peace to his own house'

BUNDELT OF WEST JALAUN

The following folktale comes from western Jalaun and illustrates the patois of that portion of the district. Out of the 360 129 speakers of Standard Bundeli in Jalaun it is estimated that about 20 000 speak this patois. It was incorrectly entered as BI aduri in the original Rough List of the Jalaun dialects. It has nothing to do with that dialect which is a mixture of Bundeli and Braj.

The principal distinction between the dialect of the west of Jalaun and that of the rest of the district is that the pronunciation is much broader. *A:* and *au* are preferred to *e* and *o* respectively. Thus we have *pat* not *pe* on *lau* as well as *lo* of *lar* as well as *lo* the sign of the accusative dative *lau* you are *clalaun* and *gaan* he went *baillau* he sat *laran* he was made, *laran* great. There is the same fluctuation of vowel sounds that we have noticed in Central Jalaun. Thus *sib ill*, *bulut man*, *puñuelan* to arrive. In the pronouns he that is *ba* not *bo* and this is *ja* not *jo*. The oblique forms are *ba* and *ja* as in the Standard Dialect. The plural of *ja* who is *jay*.

The specimen is a folktale relating one of the wit contests between the Emperor Akbar and his famous minister Birbal.

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUJAILLI

(WEST OF DISTRICT JALAU)

एक बेर वास्त्राय और बौरन बैठे-हते। वास्त्राय-ने बौरन से पूछो कै पठ कौन-को बड़ी है। तब बौरन-ने कही कै महराज जा-कौ जैसौ डौल ता-कौ तैसौ पेट। तब वास्त्राय-ने फिर कही कै नदैं बताओ सब-तें बड़ी पेट कौन-जौ है। तब बौरन-ने कही कै सिब-तें बड़ी पेट तौ जिमीदारन-को है। अब वास्त्राय-ने कही कै बताओ जिमीदार-को पेट कैसें बड़ी है। अच्छौ बतायहैं। ज कह-कै बौरन एक दिना काऊ गाँव-को जिमीदारन-के हिंयों जाय दुके। जब बौरन दरबार-में न गये तब वास्त्राय-ने बुलाइबे-कों आदमी पठाओ। जब न मिले तब अपने राज-भर-में और और-ज देसन-में हुँड़ीचा पुहुँचाये। जब ढूँड ढूँड-कें डार-गये और न मिले तब वास्त्राय-ने बुहुत-से बुकरा मँगाये और उन-कों तौल-कों गाँवन गाँवन-को जिमीदारन-के हिंयों पठाये और कही कै इन-कों कै महिना-लों खूब चरावे। अकेलों तौल-में न बढ़न पावे। तौल बढ़है तो बड़ी ढंड हैहै। सिब जिमीदार अपनौ अपनौ उपाव सोचन लगे। जा गाँव-में बौरन हते हुँआँ-के जिमीदार उन-के ठिगों गये और उन-सों कही कै जा-कौ जतन बताओ। बौरन-ने कही बेहड़ा-में-तें एक भिड़ा मँगाय-कों बुकरा-के आगे बँधाय देव। फिर वाय खूब चराओ। ब डर-की मारें कम-जैं न चेतहै न तौल-तें जादौं बढ़है। उन लोगन ने ऐसो-ई करौ। जब क्षे महिना में सिब बुकरा मँगाये और तौले-गये तो सिब तौ तौल-तें बढ़े और जा-में बौरन हते वा गाँव-के जिमीदारन-कौ बुकरा तौलउतें पौचा-भर कम कढ़ी। तब वास्त्राय-ने उन जिमीदारन-सों कही कै तुमारे हिंयों बौरन हैं। उन-कों लिअओ। उन-ने कही हमारे हिंयों नड़या। वास्त्राय-ने बड़ी बुरकी दिखाई तौ-ज उन-ने न बताये। तब वास्त्राय-ने कही कै बुकरा काये कम भजौ। उन-ने कही कै हमारे हिंयों रोगी बुकरा पठाओ-हतो। वा-ने चारौ-सारौ कछू नदैं खाओ। अमै नेक चेतौ-है। ता-सैं कम भजौ-है। फिर वास्त्राय-ने ऐसो-ई कड़यक उपाव करे अकेलों बौरन-कौ पतौ न लगी। तब कही कै जो कोऊ बौरन लिअबे ता-कों एक हजार रुपैया इनाम दैहै। तब वे जिमीदार

बोरन-कों लिवाय-गये । वास्याय बीरन-सों उठ-के मिले और पूछो के तुम कहाँ
दुके ते । हम-ने तौ सिव मुखक दूँड़-डारौ । तब बोरन-ने कहो कै हम तौ हैँ
कोस भर-पै दून जिमीदारन-के घर-में दुके-ते । देखो जिमीदार-कौ कितनो
वड़ौ पेट है कै हम-कों दुकायें रहे और तुम-ने सुखक-भर दूँड़-डारौ तौ-ज
हमें न पाओ । तब वास्याय-ने कहो कै बीरन तुम सॉची कहत-है जिमी-
दार-जौ पेट सिव-ते वड़ौ है । और उन जिमीदारन-कों बुहत दूनाम दओ ॥

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(WEST OR DISTRICT JALAUN)

TRANSLITERATION AND TRANSLATION.

Eh ber bassay aur Birn baithe hate Bassay ne
 One time the Emperor and Birbal seated were The Emperor by
 Buun se puchln hai, pet laun lo barau hai? Tab Buun ne
 Birbal to it was asled that 'belly whom of large is?' Then Birbal by
 I thi lau Mahiāl ja lnu rusaun dul talnu tusu pet'
 it was said that 'O great King whom of as large form him of so large belly
 Tib bassay ne ph 1 lahu ku nai batao sab tū barau
 Then the Emperor by again it was said that no tell all than large
 pet laun lnu hai? Tib Buun ne kahi hai sib tū barau
 belly whom of is?' Then Birbal by it was said that all than large
 pet tru jumidar lo hui Ab bassay ne lahi ku
 belly then the landholders of is Now the Emperor by it was said that
 batao jumidar lo pet lusū baiau hai 'Achhehn batay'hai
 tell me the landholders of belly low large is Feiy good I shall tell
 ja kah tū Buun cl dina lau gīw le jumidaran tū hīw
 this said having Birbal one day a certain village of landholders of near
 jay dulc Jib Birn dai'bū mē nr gaye tab bassay ne
 going I'd himself When Birbal comt in not went then the Emperor by
 bulabu hō ad'mi pathao Jib nr milk tab apne
 calling for men were sent When not he was found, then his own
 rāj bhaū mē aur aur u dām mē dhiūnu pulūchaye Jib
 kingdom entue in and other too counties in searchers were despatched When
 dhūr dhūr k̄ hui ḡyā aui na milk tab bassay ne
 searched searched having they were tired and not he was found then the Emperor by
 bulut-^u bukra mēgāye aui un lau taul tū gāwan gīwan
 many very goats were sent for and them weighed having, villages villages of
 jumidaran k̄ hīyā pathayē rui I thi lau 'in hō chhe
 landholders of near they were sent and it was said that, 'these in
 mahuna lo khub charabē Al Jō trul mē nr buhan pīw
 months for well feed But weight in not to increase they may get
 Taul barh'hai to baru dind dahri' Sab jumidar
 (If) weight increase, then great punishment I will give All landholders

apⁿaau apⁿaau upaw sochan lage Ja gāw mē Biran hate
 then own then own device to think began What village in Bubal was,
 hūā le jmidai un le dhigā gaye aur un sō kahu kai ja kau
 these of landholders him of near went, and him to it was said that this of
 jatan batao' Biran ne kahi 'beh̄dā mē tē ek blura māgāy kē
 means tell' Bubal by it was said forest from one wolf sent for having
 bul^kia le age bādhay dew Phu bay khub chāao Ba dar ke
 goat of before tie up Then him well feed He fear of
 mārē labha ū na chet'hāi na taul tē jada bārh'hāi'
 on account ever even not will be healthy, nor weight by much will increase
 Un logan ne also khrāu Tab chhe mahina mē sub bul^kia
 Those people by so even it was done When six months in all goats
 māgaye aur taul gaye to sub tau taul tē barhe sur
 were sent for and weighed were, then all verily weight by increased and
 ja mē Biran hate ba gāw le jmidai kau bul^kra taulautē
 which in Bubal was, that village of landholders of goat by weighting
 paua bhāi kam karhau Tab bassay ne un
 one quarter of a see full less came out Then the Emperor by those
 jmidai sō kahi kai tumare hīyā Biran baī, un kō hao
 landholders to it was said that you of near Bubal is, him bring
 Un ne kahu humaie hīyā nāiyā' Bassay ne bari
 Them by it was said us of near he not is' The Emperor by much
 ghur kī dil hai tāu u un ne nā bataye Tab basay ne
 bīoubeating was shown then he them by not was told Then the Emperor by
 kahu kai bul^kia kaye kam bhaau? Un ne kahu kai
 it was said that 'the goat why less became?' Them by it was said that
 hamare hīyā rogi bul^kia pāthao hāto Ba ne charu sariu kichhu
 'us of near diseased goat sent was Him by grass etc anything
 nāi khāu Abhai nek chetau hai ta sāi kum bhaau hai' Phir
 not was eaten Now well well it is that from less become has' Then
 bassay ne aise kāyak upaw kare Akelō
 the Emperor by of this nature even several devices were employed But
 Biran kau patau na lagau Tab kahu kai 'jo lou
 Bubal of clue not was found Then it was said that, if anybody
 Biran habe ta kō ek hīyar rupaiya imam daihāi' Tab
 Bubal will bring him to one thousand rupees reward I will give' Then
 be jmidar Biran kō hīyā gaye Bassay Biran sō ut hē
 those landholders Bubal produced The Emperor Bubal with arisen having
 mile, aur puchhi hai 'tum kahā duke te Ham ne tau
 met, and it was asked that, you where concealed were Me by verily

sib mulak dhū darau Tab Biran ne kahu hai ham
 all countries have been sealed out Then Birbal by it was said that I
 tau hei kos bhar pa in jumidaan he ghar me duke te Dekho
 verily le e a kos full at these landlodes of louse in lid was See
 jumidar kau hitno barau pet hai kai ham ko dukayē rahi,
 a landlode of low large belly is that me they concealing emained
 aur tum ne mulak bhar dhūr darau tau u hamañ na pao
 and you by country whole was sealed out then even for me not it was found
 Tab bassay ne kahu hai Biran tum sachi hahat-hau
 Then the Enpe or bj it was said that Birbal you tunt speaking are
 Jimidar kau pet sab te barnu hai Aur un jumidaran ko buhut
 Imam dao
 reward was given

FREE TRANSLATION OF THE FOREGOING

Once upon a time the Emperor Akbar and Birbal were seated together and the Emperor asked Birbal what people had big bellies Birbal replied that it depended on the size of the man But said the Emperor who has the biggest belly of all? A landlord said Birbal Tell me said the Emperor why you say that a landlord has the biggest belly Very well I shall tell and with these words Birbal went and hid himself in a village close by owned by some landlords When he did not appear in court next day the Emperor sent for him but he could not be found Then he had search made throughout his own kingdom and other countries also but without avail

Then the Emperor got a lot of goats and after having them weighed had one sent to each village owned by landlords in his kingdom with this order Feed this goat well for six months but take care that it does not increase in weight If its weight increases I shall punish you severely All the landlords began to think of some device or other for currying out His Majesty's behest and those who owned the village in which Birbal was hidden came to him and asked him what they were to do Send said he to the jungle and fetch a wolf Tie it in front of the goat to whom you must offer plenty of food His fear of the wolf will prevent his eating and he will pine away and won't increase in weight They followed his advice and at the end of the six months all the goats were sent for by the Emperor and weighed in his presence All the other goats had increased in weight but the one brought by the landlords of the village in which Birbal was hidden was a quarter of a seer less than it was before Then the Emperor felt sure that Birbal was hiding with them and told them to produce him They denied that he was with them and no matter how much the Emperor browbeat them they stuck to their denial Then he asked them how it was that their goat had become less in weight Because said they it was sick when it was sent to us

In the same way the Emperor tried several other tricks but failed to get a clue as to where Birbal was Finally he offered a reward of one thousand rupees to whoever

brought Birbal to him, and those very landlords did so. As Birbal approached the Emperor rose and embraced him, and asked him where he had been hidden. 'I searched in every land for you, but without result.' 'Sire,' replied Birbal, 'I have been the whole time in the house of one of these landlords, a couple of miles from this palace. See, now, how big is the belly of a landlord. These men kept me safely concealed, while Your Majesty searched out the whole country, and could not find me.' Then the Emperor replied, 'Birbal, you speak the truth. A landlord's belly is the biggest of all.' He then gave rich rewards to these landlords.

BUNDELI OF HAMIRPUR

The language of the central portion of Hamirpur is the same as the standard Bundeli of Jhansi. This will be evident from a perusal of the first few lines of a local version of the Parable which are given below. We may note the form *mau kā* to me which in Jhansi would be *mo khō*. The change of *mo* to *mau* is merely a matter of spelling as explained in the introduction to the dialect. The *kā* instead of *khō* is due to the influence of the corrupt Awadhi spoken immediately to the East. So is *mo; o* instead of *me; o*.

The dialects spoken in Hamirpur are as follows —

Standard Bundeli spoken by	384 000
Lodhanta	98 000
Kandr	11 000
Banaphai	5 000
Tuhāi	9 000
Hindostani	12 000
Other languages	720
	<hr/>
	518 720

Of these Banaphai and Tuhāi are (in this district) not forms of Bundeli, but are based on Eastern Hindi mixed with Bundeli forms. They have been already dealt with under the head of Eastern Hindi (see Vol VI, pp 140-142, and 146). Kundri is spoken both in Hamirpur and Banda, on the banks of the Ken which forms the boundary between the two districts. On the Banda side it is Eastern Hindi mixed with Bundeli, and has been described under the former language (Vol VI, pp 152 ff). The Kundri of Hamirpur is described below on pp 527 ff as it has a Bundeli basis though mixed with Eastern Hindi.

[No. 5.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDĒLĪ.

(DISTRICT, HAMIRPUR.)

एक जने-की दो कुवाँर ते । लौरे-ने मालकान-ते कार्ड कि ऐं जू मौ-काँ
धन-में-से जो मोरो हौसा होय सो मिलवै आवै । तब उन-ने अपनो धन
बाँट दधो । काकू दिनन भये-ते कि लौरे कुवाँर बोत धन जोर-के परदेस जात
रये । माँ लुचपन-में दिन खोये और अपनो धन बड़ा डारो ॥

TRANSLITERATION AND TRANSLATION.

Ek janē-kē dō kuwār tē. Laurē-nē māl'kān-tē kai
One man-of two sons were. The-younger-by father-to it-was-said
ki, 'aī jū, mau-kā dhan-mē-sē jō mōrō hīsā hōy, sō
that, 'O sir, me-to wealth-in:from what my share may-be, that
mil'bai-āawai. Tab un-nē ap'nō dhan bāt daō.
let-it-be-obtained. Then him-by his-own wealth having-divided was-given.
Kachhū dinan bhayē-tē ki Laurē kuwār bōt dhan jōr-kē
Some days been-had that the-younger son much wealth having-collected
par'dēs jāt rayē. Mā luch'pan-mē din khōyē aur ap'nō
far-country going was. There debauchery-in days were-lost and his-own
dhan warā-dārō.
wealth was-squandered.

BUNDELI OF EAST GWALIOR

To the west of the District of Jhansi lies the Gwalior Agency of Central India. Along the northern half of the border it is separated from that Agency by the State of Datia which belongs to the Bundelkhand Agency, but towards the south, in what formed the old District of Lalitpur, it marches directly with the Gwalior State.

The Gwalior Agency now includes the old Guna Agency, which lies to its south. We may say, as a broad statement that the main language of the original Gwalior Agency (excluding the old Guna Agency) is the mixed form of Bundeli known as Bhadauri to be described later on, and that of the old Guna Agency is the Malwi dialect of Rajasthani. The old Gwalior Agency principally consists of what may be called the home districts of the Gwalior State. The main language of these districts is therefore Bhadauri.

Where, however, the Gwalior State marches with the District of Jhansi, i.e. along the western border of the old District of Lalitpur, and again, going south along the western border of the Sagar District, the language is the standard Bundeli of Jhansi. It is spoken in the Gwalior Districts of Chanderi, Mungioh, and in the eastern half of Bhilsa District, by an estimated number of 200,000 people.

The following folktale comes from the Bhilsa District, and may be taken as a specimen.

[No. 6.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDELI.

(STATE, GWALIOR.).

एक साझकार तो । वा-के चार बेटा-ते और धन सुतकेरों तो । वा-में अपने जीयत-में अपनो धन चारौ बेटन-को वरावर बाँट दओ । और चार लाल अपनी मौत जिन्दगी-को निखारे रख छोड़े । पनमेसर-की मरजी-से साझकार मर-गओ । और वे चारों लाल बेटन-ने एक टिपारी-में धर दए ।

जब कुछ दिन बीत गए तो बड़े बेटा-ने टिपारी-को देखो । वा-में एक लाल कम हतो । तब आपस-में चारों-ने विचार करो कि सिवाय हम चारन-के और काङ्ग-को खबर न ती । लाल कौन ले-गयो । ता-पै राजा-के पास निआव-को गए और कही है राजा हमारो निसाफ कर और लाल ऐसे हेर कि लाल मिले और चोर-की लाज रहे । राजा-ने अपने दीवान-से कही कि जा-को निसाफ कर नहीं-तो अन पानी न खाज़ँगो ।

राजा जा-ही सौंच-में तो कि वा-की मोड़ी-ने कही कि अरे वाप जा निआव सोए सौंप-दे । और मोड़ी-ने उन चारन-के पाई सुखबर कोड़ दए कि वे बिन-की वात-चौत सुन-को खबर देत-रहें । सुखबरन-ने बिन चारन-की मन-में भर-दर्द कि राजा-की बेटी अन्तर-गियानी है कोई वात वा-से छोकी नहीं रह-सकत-है । जब मोड़ी-ने अपनो भय उन चारन-के मन-पर खूब बमाए लओ तौ चारन-को टिपारी और लालन सुहाँ अपने सामने तुलाध-के कही कि हम आज रात-को जाल हेरेंगे । और रात-के बखत बँधेरे-में लाल निखारे कर-को और कुछ अपने-पास-से सिल्लाए-के बिन-को दए कि वे टिपारी-में डालत-जाएँ । तब सबन-ने लालन-को टिपारी-में डालो और जब गेने तो एक लाल बढ़ो । जा सुरत-से लाल मिल गयो और चोर-की लाज रही ॥

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(STATE GWALIOR)

TRANSLITERATION AND TRANSLATION.

Lk sahular to Bale char beta te tur dhan muthero
 One banke was Him to four sons were and fortune plenty
 to Ba ne ap'ne pyat mē ap'no dhan charnu betun ko bhabur
 was Him by his own living in his own wealth the four sons to equally
 bat daoo, aur chai lal tipni maut jind gilo
 having been divided was given and four rubies his own deatl life for
 niare taakh chhore Pan mesar li mar ji se sahukar mu gao
 separately were kept apart God of will from the banke died
 Aui be chairo lal betan no ek tipuu mai dhai dae
 And those four rubies sons by one basket in were kept

Jab kuchh din bit gie to bane betne tipuu ho
 When some days had passed when the elder son by the basket
 delkho Ba mē ek lal kam hato Tab apas mē
 was seen That in one ruby less was Then themselves among
 charō ne bichar karo li sabiy ham charan le tu
 the four by consideration was made that except us four other
 kru ko khabar na ti Lal kaun le gyo? Ta pu
 anyone to information not was The ruby who tool away? There upon
 Raja ke pas niau ho gae aui kahu he Raja hummo
 the king of new justice for they went and it was said O King on
 misiph kai aui lal use hei li lal mile aui
 justice do and ruby so search that the ruby may be found and
 chot li laj rahi Raja ne tipne diwan se kru
 the thief of honor may endure' The king by his own minister to it was said
 li ja ko nisaph kru nahi to in pani na khungi'
 that this of decision d otherwise food water not I will eat'

Raja ja hu soch mē to li bal li moni ne lahi
 The king this very anxiety in was that his daughter by it was said
 li ue bap jn nra moe sasip de Am moni ne
 that O father this decision to me entist And the daughter by
 un charan le pachhe mul hbu chhor da li be bin li bat chit
 flower full of after spires were set that they then conversation
 VOL IX, PART I

sun ke khabri det rahi~ Mukhaban ne bin charan ke man me
 hearing information might be giving The spies by those four of mind in
 bhar daai li Raji ki beti antar gyanhi hai, koi bat
 it was filled that the king of daughter internal knowes is, any thing
 ba se dohi nahi rah sakat hui Job mori ne apno
 her from concealed not remains can When the daughter by her out
 bhav un charan le man par khub jamae ho tau charan ko
 fear those sons of mind on well had been impressed then the four to
 tipu tur lalun suddhi apne sunne bulay ke kahi ki hum
 basel and rubies along with herself before calling it was said that I
 hi rit ho lal heritage Am rit ke bakhrt adhik m
 to day might at rubies will search And night of time darkness in
 lal mane lar ke tur kuchh apne prse milay ke
 rubies separate made having and some her own near from mixed having
 bin o du ki b tipu m dalit jic lab
 them to they were given that they basel in dropping may continue Then
 sehan ne lalun lo tipu m dalo am jib
 all by rubies with reference to basel into it was dropped and when
 gen to cl lal bruhu Jn surit se lal
 they counted then one ruby increased This manner from rubies
 mil gao, am chor ki Jn rahi
 were found, and the thief of honor remained

FREE TRANSLATION OF THE FOREGOING.

Once upon a time there was a banker with four sons and great wealth. While he was yet alive he divided his property equally amongst his four children except four rubies which he kept for himself as long as he lived. At God's appointed time the banker died and his sons put the four rubies by in a basket. After some time had elapsed the eldest son looked into the basket and found one ruby missing. So he and his brother discussed who could be the thief and came to the conclusion that he must have been one of the four as no one else had been aware where the jewels had been put. So they agreed to go to the king and they made the following petition to him 'Your Majesty do justice among us and have the ruby found, but in such a manner that the face of the thief may be saved.' The king told his minister to comply with the request and added that he would neither eat nor drink till the matter was settled.

Seeing His Majesty troubled over the affair his daughter addressed him and said
 O father make over the settlement of this to me. She then set spies to watch the brothers and to report to her what they might be saying amongst themselves. The spies were moreover instructed to fill the minds of the four with the idea that the princess could read a man's inmost thoughts. When the princess had thoroughly filled their hearts with the fear of her supernatural power she sent for them and directed

them to bring along the basket and the three remaining gems. When they came she told them that she intended to look for the missing stone that night. Accordingly when night fell and it was quite dark she took the three rubies out of the basket, and mixed them up with some of her own. She then gave them all to the four brothers, and told them to drop the whole lot into the basket. They did so, and after they had finished, the rubies were counted, and one more was found than the princess had given. In this way the stolen ruby was recovered, and at the same time the face of the thief was saved.

BUNDELI OF ORCHHA

The Bundeli of the western portion of the Bundelkhand Agency, which lies to the east of the former British District of Lalitpur, and consists of the State of Orchha, and the Jagirs of Ton, Fatehpur, Bijna, Banka Pahari, and Dhuriwai, is the standard form of the dialect. It has a few local peculiarities, of which we may note the following. The oblique plural of strong adjectives sometimes ends in *aṭ* or *ē*, as in *ap^anāī* or *ap^anē*, own, *dhaṛē*, placed agreeing in each case with a noun in the oblique plural. The usual sign of the accusative-dative is *kaṭ*, *laṭ*, or *khāḍ* (not *khāḍ*), of the agent, *naṭ*, and of the instrumental-ablative *sai*. *Unaṭ* is used to mean 'to them', or (respectfully) 'to him'. The nominative of the reflexive pronoun is *apun*, he himself, or they themselves. The sign of the conjunctive participle is *laṭ*, as in *uth-laṭ*, having arisen. Note the contracted form *sat*, remaining. Note also that like *laṭe*, he said, *pēchhē*, he asked, is always in the feminine, agreeing with *bāṭ*, understood. These peculiarities are illustrated in the accompanying folktale, which has been prepared by Rai Sahib Kashu Perhad, Vāhī Charkhaṇḍ.

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELH

(STATE, ORCHHA)

एक बेरै एक हाँथी मर गवो तो । जब ऊँकौ जौ जमराज-कौ गवो तौ
 उन-नैं पूँछी कै तैं इतनौ बड़ौ है और आदमी जो इतनौ हल्लौ है ऊ-कै
 बस-मैं काये रात । हाँथी-कौ जौ बोलो कि तुमैं मुरदन-सैं काम परत-है ।
 और निंदन-सैं काम नहीं परो । जम-राज सोचे कि निंदा कैसे होत हँहै । अपने
 जमदूतन-खाँ डुकम दबो कि जाव सिंसार-सैं एक जिंदा लै आवो । वे गये
 और एक सुसद्धी-कौं लै आये जो अपनी खाट-में सब अपने कागद आगद
 धरें सोबत-तो । जब ज़मपुरी-में पहुँचै तौ सुसद्धी-खाँ एक जागौं उतार दबो ।
 और अपुन जमराज-कैं गये । इतनैं बीच-मैं सुसद्धी-नैं उठ-कैं अपने सब कपड़ा
 पहिने और एक परवानौ विसनु-कौ कचहरी-कौ लिखो कि जमराज खारज
 व सिवराज बहाल । और त्यार हो-कैं बैठ रहे । जब जमराज के सामने गये
 तब झट परवानौ उनैं दबो । जमराज-नैं परवानौ देखतनदैं सब अपनी जागौं-
 कौ काम सिवराज-खाँ सौंपो और अपुन विसनु-कैं गये । और बिंतवारी करौ कि
 मो-सैं का काम विगरो कि मैं वरखास कर दबो गवो । इतनैं बीच-मैं सिवराज-नैं
 अपनैं हेतौ व्यवहारी मिरत-लोक-सैं बुला-कौं खूब सुख करो और फिर उतदैं
 पढ़ुवा दबो । विसनु जमराज-खाँ संगै लै-कैं सिवराज-कौ पास आये और बोले
 सिवराज-सैं कि तुम-नैं अब खूब काम कर लबो-है । और फिर सिवराज-खाँ
 मिरत-लोक-मैं पढ़ुवा दबो । और जमराज-सैं कहौ कि देखौ निंदा कैसे होत-
 हैं और फिर जमराज-खाँ उन-कौ काम सौंप-कैं अपनैं लोक-खाँ चले गये ॥

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI

(STATE, ORCHHA)

TRANSLITERATION AND TRANSLATION.

Ek beiai ek hāthi mar-gawo to Jab u-kau ji Jam-raj kai
 One time one elephant died-had When his soul Jamraj to
 gawo, tau un-naī pūchhi kai, 'taī it'nau baiau hai au ad'mi
 uent, then him-by it-was asked that, 'thou so large ast and man
 jo it'nau hal'kau hai, u-le bas maī kye lat' Hāthi kai
 who so small is, his subjection-in why live ' The elephant of
 ji bolo li, 'tumaī mu'dan-saī lam paat hai, ubu
 soul spoke that, 'to-thee dead bodies-with business falls, non even
 jindan saī lam nahī paro' Jam-raj soche li, 'jinda kaise
 living beings with business not fell' Jamraj thought that, 'living how
 hot huhaī?' Ap'ne Jam-dutan-khā hukam dawo li, 'jaw,
 being will be?' His-onion death-angels to order was-given that, 'go
 sansar saī ek jinda lai-awo' Be gaye au el musaddi kai
 world-from one living-being bring' They went and one writer
 lai-aye jo ap'ni khat-mē sab ap'nē lagad agad dhārē sowat-to
 brought who his-own cot-on all his-own papers etc putting sleeping was
 Jab Jam-puri-mē pahichai tau musaddi-khā ek jagī
 When Jampuri-in he-reaches then the-inter-as-for one place(-in)
 ut u-dawo, au apun Jam-raj-kai gaye It'naī-bich-māī
 it-was-put-down, and themselves Jamraj to uent In-the meantime
 musaddi-naī uth-lai ap'nē sab lap'ia pahine au el
 the-in-ter-by arisen-having his-onion all dress was-put-on and one
 par'wanau Bis'nu-li lachahī-ko likho li 'Jamraj khaiaj wī
 letter Vishnu-of const-of was-written that 'Janraj dismissed ana
 Siv raj bahal,' au tyai ho-lai baith-iabe Jib Jamraj-he
 Sivraj appointed, and ready become-having sat-down When Jamraj-of
 sam'nu gaye tab jhat par'wanau unaī dawo Jamraj-nu
 before he went then suddenly the-letter to-him was-given Jamraj-by
 par'wanau dekh-tana-i sab ap'ni jagī-kai lam Siv-raj-khā
 the letter seeing-on-even all his-own office-of ior l Sivraj-to
 saūpo au apun Bis'nu-lai gaye Au bint'wari kai
 was made-over and himself Vishnu-to he-went And petition was-made

॥ mo svī ॥ kum big 10 ॥ maī baākhas har dawo gawo
 Nat me by what woi1 was spoiled tlat I dismissed made was
 Itnaī bich mū Siv 1aj naī apnū heti byaw'hau mur t loh sai
 In the meantime Sivraj by his own friends companions the mortal world from
 buli laī khub sukh luo un phu utā pathuwa dawo
 called having well measurement was done and again thither were sent away
 Bishnu Jam 1aj lāī sangu lu kai Siv 1aj le pas ayo tur
 Vishnu Jamraj with(lim) taken having Sivraj of near came and
 bole Siv 1aj saī li tum nrī ub khub I am lu hwo hai Aur
 spole Sivraj to that you by now well woi1 been done has' And
 phu Siv 1aj khā mn t lol mā pathuwa dawo Aui Jam 1aj saī kahi
 again Sivraj to mortal world in was sent away And Jamraj to it was said
 li 'dekhau jinda laise hot hūi un phu Jum 1aj lāī un kai
 that see living beings how are and again Jamraj to his
 ham caūp hāī apnāī lok lāī chale gave
 office entrusted having his own world to went away

FREE TRANSLATION OF THE FOREGOING.

HOW THE WRITER OVERTELED THE GOD OF DEATH

Once upon a time an elephant died. When he appeared before Jamraj the God of Death¹ the latter asked him how it came to pass that a huge creature like him lived in subject on to a puny creature like man. The elephant replied All you have to do is with dead bodies You have nothing yet to do with living beings (and what can you know about them) Jamraj thought to himself that he would like to see what sort of thing a living being was so he sent his angels to bring one down for his inspection from the World Above. They went off and brought down a writer as he was sleeping on his bed surrounded by his papers and his writing materials. When they reached Jampuri they set him down and went off to report their arrival to His Majesty. In the mean time the Writer (whose name was Seoraj) got up and put on his clothes. He then wrote a forged order from Vishnu to this effect Jamraj is dismissed and Seoraj is appointed in his place and when he had made it ready sat down to wait his summons. As soon as he was brought before Jamraj he presented his forged order and the King of the Dead on seeing it made over his office to Seoraj and hurried off to Vishnu's Court where he humbly made a representation asking what fault he had committed to earn his dismissal.

In the meantime Seoraj sent for his friends and companions from the World Above gave them a great feast and sent them home rejoicing. On the other hand

Jamraj or Yama is king of the Land of shade. His realm is called Janapar somewhat like the Hebrew Sheol. His menengers or Amoys are called Janard. According to the story Jamraj is a ruler of Vali. He is submitted by a man of the writer caste. There are physi stories such as this in the same purport at a lawyer loc in J rope n folklore

Vishnu took Jamraj with him and came down to Seoraj whom he congratulated on his cleverness and sent back to the Land of Mortals. Then said he to Jamraj now you have seen what sort of thing a living being is and after reappointing him to his former duties went off to his own heaven.

BUNDELI OF SAUGOR.

South of Jhansi and Orchha lies the Central Provinces District of Saugor. Here also the language is standard Bundeli. This will be evident from the following specimen which consists of the first few lines of the Parable of the Prodigal Son.

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, SAUGOR)

एक जने-को दो लरका हते। और उन-में से लुहरे-ने अपने वाप-से कही, दद्दा, जानात को हँसा लो कछू भोरो कडे भो-खों दे देऊ। और ज ने अपनी गिरही उन-खों वाँट दर्डै। और भौत दिना ने बीते नने लरका ने सबरो दूखटो समेटो और अपनी गैल आन सुखक खों धरी। और उते अपनो धन गुडोइँ में गमा दओ। और नव ज सब उडा चुको, तबड़े के च देस में एक बढो भारी काल परो और ज तग होन लगो॥

TRANSLITERATION AND TRANSLATION.

Ek	jane ke	do	lur'l :	hate	Aur	un m̄ sc	luh're n̄c
One	man of	two	sons	were	And	hem in from	the younger lu
ap'ni	bap-sc	kahi	daddi	pihit lo	hi	to	achhui
his own	father to	it was said	father	property of	share	ielat	anything
moro	khi	mo l hō	de deu	Aur	u ne	ap'ni	o rashti
mine	may come out	me to	give away'	And	lim by	his own	property
un l hō	bit	dai	aur bhaut din:	ne	bitc	nann	
them to	leaving divided	was given	And many days not passed	the younger			
lar'hī ne	sab'ro ikhato	umuto	aur ip'mi	gail	in	mulal khō	
son by	all together	was gathered	and his own way	another country to			
dhari,	aur uti	ip'no	dhan	gundoī m̄c	gram	dau	Aur
was taken	and there	his own	fortune	debauchery in	was wasted		And
yih u sib urichalo	tabñi l̄c	u	des m̄c	ek haro	bhiri	kil	
when he all had wasted	then that country in	one very heavy famine					
paro,	aur u tang hon	lago					
fell,	and he poor to be	began					

BUNDELI OF NARSINGHPUR.

To the East of Saugor lies the District of Damoh in which Bundeli is also spoken; There it is an Eastern variety of the dialect similar to the Khatolā spoken in Panna (see pp. 457 and 464). South-East of Damoh, and separated from it by the Bhānrē range of Hills, lies the District of Jabalpur. The Dialect of Jabalpur is a mixed one, and has been described under the head of Baghēli (see Vol. VI, pp. 172 ff.). In the South-Western part of this last-named District, the dialect may be classed as Bundeli with equal propriety, and shades off into pure Baghēli in the North-East.

To the West of the Saugor District lie the States of Gwalior and Bhopal. The main language of Bhopal is the Mälwi dialect of Rājasthāni but along the Saugor border standard Bundeli is spoken by about 67,000 people. It gradually fades off into Mälwi. In Gwalior the main language is the Bhadauri form of Bundeli, but along the Eastern frontier, we have, to the north, where it marches with the state of Datia, Pāwāri Bundeli, and further south, on the borders of Jhansi and Saugor, standard Bundeli spoken by about 200,000 people.

South of Saugor lies the district of Narsinghpur, which is separated from it by the Vindhya range, and consists of the upper half of the Narbada valley proper. Here also, as in Saugor, the language is ordinary Bundeli. As in the case of that district, I give a few lines of the Parable as a specimen.

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUDDLI

(DISTRICT, MARSINGHPUR)

कोई आदमी के हो मोडा हते । तिन में से नन्हे-ने अपने वाप-से कही के ए दादा घर-के धन-में-से जो मेरो हौंसा हो सो मो-खो दे-दो । तब वाप-ने उन खों अपनो धन बॉट दओ । कछू दिनों के पीछे नन्हे मोडा अपनो धन-दैलत ले के दूर देस-खों चलो गओ और भाँ गवाँरी चाल से सब खो दओ । जब सब धन बढ़ा-गओ तब वा देस-में बडो काल परो और वो भूखों मरन लगो ॥

TRANSLITERATION AND TRANSLATION

Koi id'mi lu do mōra hatu Tin mī' n nānhi n
 A certain man of two sons were Them in from the younger by
 ap'ni bap sc kahu ke, 'e didi, ghai ke dhan mī' n w
 his own father to it was said that 'O father, house of property in from which
 mero hīst ho so mo khō dū do' Tab bap nū un khō
 my share may be that me to give Then the father by them to
 ap no dhan bāt dīo Kachhu dīnō ke pichhū
 his own fortune having divided was given away Some days of after
 nānho mōra ap'ni dhan daulat le kī dur dīs khō chalo gō
 the younger son his own property taking distant country to went away
 aur bhī gwāñi chil se sib khō dīo Tab sib dhan
 and here bad conduct by all was wasted away When all fortune
 bāhī gao tab bi dīs mī' būo lūl paīo sur bo bhukhō
 was spent then that country in great famine fell and le from younger
 mar'n lgo
 to die began

BUNDELI OF HOSHANGABAD

Immediately to the west of Narsinghpur lies the district of Hoshangabad which lies between the Narbada valley and the Mahadeo Hills. In the Rough List of Languages of the District its main dialect was shown as Malwi. This was an error. The language of the Western or Harda Tahsil is, it is true, Malwi, but that of the rest of the district is good Bundeli. This will be evident from the following extract from a version of the Parable of the Prodigal Son for which I am indebted to Mr L N Chowdhuri. A few traces of foreign influence appear such as the occasional use of the Hindostani *wal* for that and of the Malwi *tlo* (as well as the Bundeli *lato*) for was. The sign of the accusative dative is *lli* or *kha*. It is worth noting that here as in the broken Bundeli of Chhindwara there is a tendency to use the past tense of an intransitive verb impersonally with the subject in the agent case as in *riora ne clalo gao* by the son it was gone away for the son went away. So in Sanskrit we should have *putre a gatam*. We may estimate the number of Bundeli speakers in Hoshangabad as 300 000.

[No 10]

INDO ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BUNDELI

(DISTRICT, HOSHANGABAD)

(Assistant Surgeon L N Chowdhury, 1899)

कोई आदमी के हते मौड़ा हते । उन में से नेने ने बाप से कर्दं दादा धन में से मेरो बाटो होय सो भोय दे हो । तब वा ने अपनो धन बाट दओ । मुतके दिन नद्दै भए कि नेने मौड़ा ने अपनो बाटो सबरो समेट कर को दूर देस चलो गओ और व्हाँ गंगारी-में दिन काटते अपनो धन उडा दओ । जब सबरो धन उडा दओ तब वा देस में बडो काल पडो और वह गरीब हो-गओ । और वो जा के व्हाँ को रैनवारों-में से एक खाँ रैन लगो जे ने वा के खित में सूचर चरान खो मिजो । और वो उन छीमियों-में से बिने वे सुगर खात थे अपनो पेट भरन चाहत थो । और वाय कोई कछू नहीं देत थो ॥

TRANSLITERATION AND TRANSLATION,

Koi	id'mi ke	do	mōri	hte	Un	mī sc	nēn̄ no
A certain	man of	two	sons	were	Then in f'm	the younger	bj
bip se	hai	dad̄i	dhan mē se	meo	b̄ito	hoy	sō
the father to it was said	fall ei	property in f'm	my share	may be	that		
moy de do	Tab	ba ne	ap'no	dhan	b̄it		daa
to me give	Then	him by	his own	fortune	having divided	was given	
Mut'le din naī bhe li	uēn̄	mōri no	ap'no	bāto	sab̄io		
Many days not became t'l at	the younger	son by	is own	slave	all		
samet kar ke	dur	des	chilo gao	un	whā	gam̄ri m̄c	
having been collected foreign land to	it was gone away	and there	profligacy in				
din latte ap'no dhan	wa dao	Jib	sab̄to	dhan			
days passing his own property	was wasted away	When	all	property			
ura dao tab ba des mē bao	l ul	paro	aur	wh	grib		
was spent then that country in great famine fell	and	le	indigent				
ho gro Aui bo ja ke whā le ian walō m̄c sc	cl	Iha	ian	lago,			
became And he going there of inhabitants in f'm one with to live began							
je no ba ke khet m̄c suar charan l bō bhujo	Aur	bo	un				
whom by he fields in swine to feed was sent	And	le	those				

chhīmīyō-mū-ē jīnē bē sungar khāt-thō ap'nō pūt bhārū
husks in-from which those swine eating-ice-e his own stomach to fill
chāhat-thō sur bāy lōi lachhū nahī dēt-thō
wished, and to him anybody anything not giring-was

BUNDELI OF SEONI.

South east of Narsinghpur lies the district of Seoni. Bundeli is spoken in the northern two thirds of this district. South of this the language is Marathi. At the same time it must be noted that in the part of the district immediately round the town of Seoni there are some 8000 people mainly Musalmans whose vernacular is Urdu.

The number of Bundeli speakers in Seoni district is estimated at 190 000. Immediately to the East lie the districts of Mandla and Balaghat in which the vernacular is a form of Bagheli so that Seoni District is the extreme south eastern limit of Bundeli. As will be seen from the few lines of the Parallel of the Prodigal Son given below the language is quite ordinary Bundeli. The only sign of Bagheli influence is the use of *Lo* instead of *Lo* as the sign of the accusative dative.

In the Rough List of Languages originally compiled for Seoni the vernacular was wrongly shown as Bagheli not Bundeli.

[No 11]

INDO-ARYAN FAMILY

CENTRAL GROUP.

WESTERN HINDI

BUNDI

(DISTRICT, SEONI)

कोई आदमी के दो लरका हते । ज-में-से नन्हे-जे अपने दहा से कही, और दहा धन-में से जो मोरे हौंसा वॉटा को हो सो मोरो मों को दे दे । तब ज-ने ज कों अपनो धन वॉट दधो । बहुत दिना नहीं भये-हते के नन्हों लरका सब हौंसा वॉटा को धन लै के दूर मुलक कों चलो गधो और हुँआँ खोटे कामों में सबरो हौंसा-वॉटा को धन खो दधो ।

TRANSLITERATION AND TRANSLATION

Koi	ad'mi	ke	do	līr̥hi	hate	U mē se	nanhē ne
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>ice; e</i>	<i>Them in from</i>	<i>the younger by</i>	
ap'ne	dāddā	se	līlū	'nū dāddā,	dhān mē se	jo	more
<i>his own</i>	<i>father to</i>	<i>it was said,</i>	<i>O father,</i>	<i>property in from</i>	<i>which my</i>		
hīsa bātā lō	ho	so	moro mō lō	de de'	lāb	u ne	u lō
<i>share divided of</i>	<i>may be that mine me to give away'</i>				<i>Tlen him by him to</i>		
ap no	dhān	bāt	dīo	Bīhut dīna nāhī bhāye hīte			
<i>his own</i>	<i>fortune having divided</i>	<i>was given</i>		<i>Many days not had become</i>			
ke	nāhī	lālā ka	sab	hīsa bātā lō	dhān	lālā le	dū
<i>that</i>	<i>the younger</i>	<i>son</i>	<i>all</i>	<i>share lot of</i>	<i>property</i>	<i>taling distant</i>	
mulak lō	chalo gīo	zū	hāñā	khoto	lāmō mē sābīo	hīsa bātā lō	
<i>country to went away</i>	<i>and these</i>	<i>evil</i>		<i>deeds in</i>	<i>all</i>	<i>share lot of</i>	
dhan	lho dīo						
<i>prope ly</i>	<i>wasted away</i>						

KHATOLĀ BUNDELI OF BUNDELKHAND

Leaving the Central Provinces we now return to Bundell hand proper. The Bundeli spoken in the South centre and West-centre of the Bundelkhund Agency is in the Bijawar and Panna States and in the Parganas of Rampur and Mahanajnagar belonging to the State of Charkhuri in the Chhattarpur Man Deora and Rajnagar Parganas of the Chhattarpur State and in the Jigus of Lugasi Garauli Alipuri Bilat and Bilahri is locally called Khatola. It is practically the same as that spoken round Orchha in the western part of the Agency as will be evident from the following folktale for which I am indebted to Rū Sihib Kashi Pershad of Charkhuri. The number of speakers of Khatola is said to be 569 200.

We may note the following local peculiarities—*naliya* are not *daulan* you will give and *jai* as he will go. To this has a nominative feminine *ja*

[No. 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDIBLI (KHATOLA)

(STATE, PAKISTAN)

(Bar Sahib Kashif Pershad.)

एक राजा-कों एक बेटी हैती । राजा पूजा-के लाने एक बाबा राखे-हते । और बाबा-को कही बहुत मानत-हते । राजा-की बेटी बहुत सुन्दर हैती । जब हुस्तार भई तब राजा-नैं ज-के व्याह-की विचार करो । बेटी-को नुचाई-पै बाबा जो राजा पूजा-के लाने राखे-हते मोहत-हतो । बाबा-नैं राजा-सैं कही कै ई बेटी-को लछिन अच्छे नहियाँ और जो ई-कों अपनै इतै रहन देहो तो राज छूट जैहे । सो आप-कों चाहिये कै ई-कों अपनै राज-सैं निकार देव । राजा-नैं कही अच्छी और पूँछी कै कैसैं निकारैं । बाबा बोलो एक कठारा बनवा-कों ज-मैं खैबे-खाँ धर देव और बेटी-कों ज-मैं बैठार देव और नदी-मैं बहा देव । बाबा-नैं इतै तौ राजा-सैं जा कही और माँड नदी-के नीचैं दो चार कोस-को फासले-पर जो चेला रहत-हते उनैं इसारौ लगा-राखो कै नदी-मैं जो कौनड़ कठारा कड़े तौ रोक-राखियो और बिना इमारे आए ना खोलियो । राजा-नैं बेटी-कों कठारा-मैं बंद कर-कै और खैबे-खाँ धर-कै नदी-मैं बहा दओ । कठारा बहुत बहुत एक दूसरे राजा-की गाँड़ हो-कर जो नदी-के किनारैं थोड़ी दूर-पै हतो निकरो । राजा-नैं जो कठारा बहुत देखो मँगवा लओ और जो खोलो तौ ज-मैं-सैं बेटी निकर आई । राजा-नैं पूँछी तुम को है । बेटी-नैं बतायो कै हम फलाने राजा-की बेटी आय । राजा-नैं कही कै जैसी उन-की बेटी तैसी इमारी । जाव रनवास-मैं रही और राजा-नैं एक मुर-मूरा बाँदर मँगा-कै ज कठारा-मैं बंद कर-कै छुड़ा दओ । कठारा बहुत बहुत जब चेलन-के पेंगर हो-कर कड़े तौ उन-नैं पकर लओ और बाबा-खाँ खबर ईर्झ कै कठारा रोक राखो-है । बाबा राजा-सैं कौनड़ मिस-सैं छुटी लै-कर चेलन-कै गयो और कठारा धरो देख-कै बहुत खुसी भओ । बाबा चेलन-सैं बोलो कै आज रात भर खूब भजन गाव और जो कोई टेरै बा चिज्जाड़ तौ काज-की ना सुनियो । चेला खूब भजन गाउन लगे और बाबा कठारा उठा-कै एक धर-मैं लै गयो और धर-के

किवारे खूब बंद कर-कैं जो कठारा खोलो तौ ज-मैंसैं बॉदर निकर आओ ।
 बाबा जानत-तो कै बेटी हूँहै और बाबा-खाँ चौथन लगो । रात भर चौथी
 और बाबा खूब चिल्हात रहो अकिलैं बाज-नैं ना सुनी । जब अँधयारी भई
 और बाबा बड़ी देर-लैं ना निकरो तब चेलन-नैं जो किवारे ठारे तौ एक बड़ा
 बॉदर निकर-कैं भग्ग गओ और बाबा एक कौन-मैं मरो डरो मिलो ॥

कहावत

जो जा-कों जैसी करै सो तैसो फल पाइ ।
 सुंदर बैठी राज-घर बाबै बन्दर खाइ ॥

— — —

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (KHATÓLA)

(STATF PĀNNI)

(Rāi Sahib Kashi Pershad)

TRANSLITERATION AND TRANSLATION

Ek raja kāī ek beti hati Raja puja ke lanu ek
 One Ling to one daughter was The Ling worship of for one
 baba rakhe hṛī Aur baba ki kṛī bahut
 mendicant priest keeping was And the mendicant of saying much
 manit-hatc. Rājā ki beti bahut sundar hṛī Tāb husvai
 heeding was The Ling of daughter much beautiful was When of age
 bhai tab Rājā nāī u ke byah kāu bichar karo
 she became then the Ling by her marriage of consideration was made
 Beti ki nunai pari baba jo rāja puja ke lanu
 The daughter of beauty on the mendicant whom the Ling worship of for
 iñkhe hṛī mohit hato Baba nāī rājā sāī kālu kāu
 Keeping was enamoured was The mendicant by the Ling to it was said that,
 i beti ke lachhun achchhe nahiyañ aur jo iñkhe apnūñ hūñ
 'this daughter of signs good not are and if this one yourself near
 raham dañhū, tau raj chhut jaihai So ip kāñ
 to remain you will allow, then the Lingdom will be lost Therefore you to
 chhuyi kāu iñkhe apnāi rāj sāī mukh deo' Rāja sāī
 it is proper that this one your own Lingdom from you turn out' The Ling by
 kālu iñchchhi' tur pūchhi kāu, 'kāñ
 it was said good (word) and it was inquired that kāo
 mukhī' Baba bolo, 'ek lāthari banwālā
 stay ice turn (her) out? The mendicant spoke one wooden chest got made later
 u māñ khubē khā dhū deo aur beti kāu u māñ būthar deo am
 that in eating for put, and daughter it in to set cause and
 nudi māñ būthar deo Baba nāī itu tuu rāj sāī
 rice in to float away allow' The mendicant by here on the one hand Ling to
 jā lālu aur māñ nadī ke nchāñ do chur los
 this was said and on the other hand rice of downards two four los of
 phashī pari jo chela rabit hṛī unaī isarau loga rākho kāu,
 distance of what disciples living icee to them hint was arranged that

* nadi maī jo launau lathana kaī tau ioh rakhru aur bina
 river in if any wooden chest pass then stop(it) and without
 hamaī ae na khokhau
 my coming not open(it)'

Rīja naī bhī kaū lathara mī band lai laī aui
 The king by daughter wooden chest in shut up made living and
 khaibe l hā dhaī kaī nadi maī bhī dao Kathra
 eating for put having river in to flow away it was given The wooden chest

bahat bahat ek dus're raja ke gāu hol u jo
 floating floating another King of village been having (ie through) which
 nadi ke linnaī thou dur paī hato nik'io Raja naī jo
 river of side little distance at was came out The King by when

lathara bahat dekho māg'wa lao aui jo kholo tru
 wooden chest floating was seen it was sent for and when it was opened then
 u maī sai beti nikai ai Rīja naī pūchhi tum jo
 that in from the daughter came out The King by it was asked you who

hu' Beta naī batayo l u ham phalmai raja ki
 aise? The daughter by it was explained that I such and such King of

beti ay' Rīja naī l u jasi un ki beti tui
 daughter am' The King by it was said that, as his daughter so

hamari Jo ian*was maī rho sur rīja naī ek ghur mūi
 mine Go seraglio in live and the King by one horse faced

bādmī māg' l u u lathara mī bind l u l u
 monkey having sent for that wooden chest in shut up made having

ehura dho Kathra bahat bahit rib chulan ke
 was let loose(into the river) The wooden chest floating floating when disciples of
 aīgar ho kai karō tru un naī prihār l u un baba l hī
 near become having passed then them by it was caught and the mendicant to

khabai dai k u 'lathala ioh i ul ho hu' Babi
 information was given that the wooden chest stopped been has' The mendicant

Raja naī launau mis sī chhuti lu l u chulan l u gao
 the King from some pretence from leave taken living disciples to went

un lathara dhao del h l u bhit l busi bhao
 and the wooden box put seen having much pleased became

Babi chulan sī bolo l u l u l u bhur l hub
 The mendicant the disciples to spole that to day the whole night well
 bhajan gao l u jo l oī t u u wa chullan tru lau li
 hymns sing and if anybody call or cry out then anybody of(words)
 n u sunau' Chel khub bhujum gaun lage un babi
 not listen' The disciples well hymns to sing began and the mendicant

kāthara utha lāī ek ghar māī lu gao aur ghar le-
 the wooden chest lifted up having one room into took away and room of
 khubre khub band kār lāī jo kathara kholo tan
 sluttess well shut made laving when the wooden chest was opened the
 u māī svī bādar nikai ao (baba janit to ku
 that in from a monkey came out (the mendicant thinking was that
 beti hukai) aur baba l hāī chīthan lago Rat bhar
 'the daughter will be) and the mendicant to rend began The whole night
 chītho aur baba khub chūllat rāho akālī kau nāī
 he was rent and the mendicant much screaming remained but anybody by
 na suni Jib adhīvari bhūti aur baba bari
 not he was listened to When morning became and the mendicant a long
 der laū na nikar tab chūllan nāī jo khubre tare
 time for not came out then the disciples by as the sluttess were opened
 tan ek bara bādar nikar lāī bhagg gao aur baba
 then one large monkey come out having ran away and the mendicant
 ek kaunai māī maro dāro milo
 a corner in dead thrown down was found

KAHĀWAT SAYING

Jo jñ hāū jaasi karai	so tuoso phala paī
Who volom to as he does	he such fruit obtains
Sundara bāthi rājī gharī	babai bādara khar
The beautiful one sat (in) a king's house	the mendicant indeed a monkey ate

FREE TRANSLATION OF THE FOREGOING

THE PRINCESS AND THE CHIDST

Once upon a time there was a king who had one daughter. His family chaplain was a mendicant devotee who had great influence over him. The princess was very beautiful and when she came to years of discretion her father began to think about getting her married. But the wicked chaplain himself became enamoured of her loveliness and so in order to keep her for himself he persuaded the king that her birth marks were unlucky and that the only way to save his kingdom from ruin was to turn her out of it. The king was quite taken in by his evil counsel and asked how he was to get rid of her. Shut her up said the devotee in a wooden chest with some food, and set her floating off down the river. Now he had some disciples living some five or six miles down the stream and he sent word to them to look out for any wooden chest they might see floating on the river and to bring it ashore but not to open it till he came.

So the king shut the princess up in a wooden chest with some food, and sent her floating away. It chanced to float by the capital of another king which was also on the river bank. This king saw the chest and had it brought ashore and opened. What was his surprise to see a beautiful young princess come out of it. He asked her who she was, and she explained to him her sad fate, and that she was the daughter of such and-such a king. 'Never mind, my dear,' said the other king. 'As you were his daughter, now you have become mine. You must live in my palace with the other women of my family.' He then got hold of a horse faced monkey, shut it up in the chest, and sent it floating away down the river. By and bye it passed the place where the mendicant's disciples were watching, and they saw it and brought it ashore and sent word to him that it had been successfully stopped. So he took leave from the king on some pretext or other, and hastened to his disciples. He was filled with joy when he saw the chest, and said to his disciples, 'now, you must sing hymns throughout the whole night, and if you hear any screams or calls for help, you must not pay any attention.' So they began to sing hymns at the tops of their voices, and the mendicant took up the chest and carried it into a room, where he shut the doors and windows tight and hastened to open his box. He of course, expected to find the princess inside, but instead there came out a monkey who at once savagely attacked him and began to tear him to pieces. The mendicant screamed out loudly for help, but the disciples remembered his instructions, and no one paid any heed to him. In the morning,¹ as there was no sign of their preceptor, the disciples at length broke open the door of the room. As they did so, a huge monkey rushed out, and, thrown in a corner, they found the mangled corpse of the mendicant.

So the Saying runs—

As a man deals with others so will he reap himself,
The fur one sit in a King's house but the monkey ate the chaprun

¹ *Adi gari* is so translated and this means first quarter of the month of March dark ees

KHATOLĀ BUNDELI OF DAMOH

In the Central Provinces District of Damoh the vernacular is a form of Bundeli closely agreeing with the Khatola spoken immediately to its north in the State of Panna. This will be evident from the following short extract from the Parable of the Prodigal Son.

[No 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDELI (Khatola)

(DISTRICT DAMOH)

कोई मनमें की दो लरका हते । ज़-में-से लुहरे-ने अपने दहा से कर्दू के ए दहा धन में से जो मोरो हीसा होय सो मो खाँ वॉट दवै । तब ज़ नें ज खाँ अपनो धन वॉट दवो । भौत दिन नर्दै भय कै लुहरो लरका सवरो धन समेट-के दूर सुलक-में कड गयौ और उतै वटमासी-में अपनो धन वटा-डारो । जब ज़ नें सवरो धन वटा-डारो तब उतै काल परो और ज गरीब हो गयो ॥

TRANSLITERATION AND TRANSLATION

Koi man'khā ke do lar'kā hate	U nr̄i se luh're ne
A certain man of two sons were	Them in from the younger by
yp'ne daddi se k̄i k̄i e daddy	dhan mē se jo moro
his own father to it was said that 'O father	property in from which my
his how so mo khā b̄t d̄wān'	Tab u nē u khā ap'ne
share may be that me to dividing give	Then him by him to his own
dhan b̄at d̄wāo	Bl̄ut din nr̄i bl̄v̄l kai luh're
fortune having divided was given	Many days not became that the younger
lar'ka s̄ib̄io dhān samit ke	dur mulak mē kar ḡyau tur
son all property having collected distant country into went out and	utai b̄dmasi mē ap'no dhan b̄rha d̄uo J̄ib u nē s̄ib̄to
utai b̄dmasi mē ap'no dhan b̄rha d̄uo	then bad conduct in his own fortune wasted away When him by all
then there bad conduct in his own fortune wasted away	dhan b̄rha d̄uo t̄ib utu k̄il paro, aur u garib ho gao
dhan b̄rha d̄uo t̄ib utu k̄il paro, aur u garib ho gao	property had been spent, then there famine fell and he poor became

LODHĀNTI OR RĀTHŌRĀ BUNDELI OF HAMIRPUR AND JALAUN

The north western portion of the district of Hamirpur and the neighbouring country of Pargana Uri in Jalaun across the river Betwa have a population consisting largely of the Lodha caste. The tract is accordingly known as Lodhant. The most important fiscal division in it is Pargana Rith of Hamirpur and the form of Bundeli here spoken is known as Lodhanti or Rathora. In the heart of the Hamirpur district there are portions of the native states of the Bundeli hand Agency i.e. Pargana Bawan Chauasi of the Churkhar State the Suri State and the Jigni Jigni. Here also the language is Rathora.

We thus get the following figures for the number of people speaking Lodhanti or Rathora. They are not the same as those originally published in the Rough Lists of languages of these districts:

Jalaun	8 000
Ham p r	98 000
Bundeli and Agency	39 000
	<hr/>
	145 500
TOTAL	<hr/>

The Lodhanti dialect is nearly pure Bundeli. It has all the peculiarities of the Bundeli of Orchha described above such as *lāñ* or *lāñ* the sign of the accusative dative, *sāñ* the sign of the instrumental ablative and *lāñ* the sign of the conjunctive prati ciple. The vocabulary is peculiar. The following words occurring in the specimen (a folk tale provided by Rū Shubh Krishn Pershad of Churkhar) and elsewhere are worth taking as examples —

- annā* a false accusation a column. In ordinary Hindostani this is considered a woman's word
- upadī* a quarrel Cf Hindostani *upadī* av a calamity
- bāye*, a woman a wife
- clunāti* a box for holding lime Hindostani *clunāti*
- klalāñ* below
- bārañ* to imprison, *bārañ* to be imprisoned Of Hindostani *bārañ* a bolt
- mberan* to decide discriminate Cf Hindostani *mberanā* to divide
- lhuwal and (= llawand)* a husband
- suanan* gold
- luwan* iron
- alelañ* but

Generally speaking the pronunciation of Lodhanti is more broad than elsewhere in Hamirpur. The sound of *añ* is often preferred to that of *o*. Thus we have *lāñ* instead of *lō* to mean of and *māñtā* instead of *motā* a pearl 'My' is sometimes even *muarau* cf *su nañ* *luclāñ* above Strong adjectives also such as *bārañ* great end in *añ* instead of *o*. Similarly we have *apñat* for *apñe* and *bāyata* a son for *bēta*. Most strong nouns end in *o* or *añ* but some especially nouns of relationship like *byata* end in *a*. The oblique form of such nouns in *a* also ends in *a*. Thus accusative *larñha lha*, a boy So *supet ghara lāñ palāñca* the saddle of the white horse

Nouns are declined as such as in many other dialects there are instances of locatives or instrumentals ending in *e*. Thus *ghare* in 'house', *bhulhe*, in or by hunger *Janaī* persons, is a nominative plural.

Among the pronouns we may note *baū* he, *ba*, she, oblique *ba* for both genders *Jan* is 'this' *Ue* is 'him' and *una*, 'them also' 'Anyone' is *lon*, obl *laū* *Ap* or *apun* is 'Your Honour'.

In the case of verbs again note the use of the feminine agreeing with *bat* understood in forms like *bichar*, it was considered, *lahi* it was said, *pīchhī*, it was asked. Other forms worth noting are *an*, having come, *haba*, having caused to eat, *llat* the act of eating a feminine verbal noun is in *Banaphuu*, and *pahna* for *pahin*, worn a feminine in *ai*, again is in *Banaphuu*.

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (LODHĀNTI OR RĀTHĀRA)

(DISTRICT, HAMIRPUR)

(Rai Sahib Kashu Pershad.)

एक कोज साह्नकार रहे । वा चार जनैं घर-मैं हते । साह्नकार वा साह्नकारिन वा साह्नकार-का बह्न वा व्याटा । जौन गाँव-मैं साह्नकार रहत-तो वा गाँव-के राजा-नैं विचारी कै साह्नकार-सैं हजार दो हजार रुपैया कौनड अनुआ उपद्रव-सैं लै लग्नी चाहिये । रात-कैं राजा ज-की घर-की पक्षीत आन लगो कि साह्नकार-की बह्न वा व्याटा रात-कैं जो निकरहैं तौ एही-मैं जखाँ डॉड लैहैं । अकिलैं साह्नकार-के घर-मैं-सैं कोज ना गच्छी आओ । और जहाँ तहाँ पर रहे ॥

साह्नकार-की बह्न वा व्याटा जो भौतर परे-ते बह्न-नैं अपनै स्थामिया-सैं कही कि सोओ बहुत रात जात-रही-है । ज-नैं कही कि पान लगा-टेव । खा-कैं सो रहै । विगर पान खाएं मीरी आँखी ना लगहै । बद्धयर-नैं कही कि चुनाठू-मैं चूना नहीं आय । वौ बोलो खालैं ढुकास-की धैलिया-मैं-सैं चूना लै-आओ । वा खालैं आई । उतडैं चूना ना मिलो । सो जा-कैं ज-नैं स्थामिया-सैं कही कि ओई धैलिया-मैं चूना नहियाय । वौ बोलो कि विगर पान मीरी आँखी ना लगहै सो अपनी नधुनिया-मैं जो नौ लाख-की भौती पहिनै-है सो ईं-खाँ दिया-की जीत-सैं जरा-टेव कि चूना हो-जाय । ज-नैं भौती-कौ चूना बना-कैं पान लगाओ और जए खबा-दशो और फिर वे सो-रहे ॥

राजा-नैं जो पक्षीत लगो हते सब सुनौ और मन-मैं बोलो कि जव एक विरी पान-के लानै नौ लाख-की भौती जरा-दशो-है तौ जा-कै धन-कौ कौन मित है ॥

राजा अपनै महलन-कौं आवत-रहे और जव सकारौ भओ तब साह्न-कार-कौं पकर बुलाओ वा पूँछी कि तुम बड़े कि इम बड़े । साह्नकार-नैं कही कि मैं नहीं जानत कै को बड़ी आय । आप-ईं जानै । राजा-नैं साह्नकार-कौं

इवालात-में बैड़ दओ और फिर राजा-ने साहकारिन वा झ-को लारका-कों
बुलाओ वा पूँछी कै हम वड़े हैं कै तुम । उन-ई-ने निवेगी ना करो । तब
उन-ई-कों इवालात-में बिंडा-दओ । फिर साहकार-की वह-कों बुला-कों पूँछो
कि हम वडे कि साहकार वडौ है । झ-ने कही कि गरौ-परवर जो मे
जान माफ-कर पाऊं तौ कहौं । राजा-ने कही कि तोरी जान माफ है
कहूँ । झ-ने कही कै ना-तौ अपुन वडे आय ना मोरी समुर वडौ
आय । दिन वडौ है । राजा-ने पूँछी कि कैसे दिन वडौ है । झ-ने कही
देखी काल मोरे समुर-की दिन वडौ हतो कि मोरे खुवाहंद-ने नौ खाख-की
चूना एक विरी पान-में खा-लओ । और आज अपुन-की दिन वडौ है कि
अपुन-को हुकम-से मोरे सास समुर वा खुवाहंद भूखे इवालात-में बिड़े हैं ।
सो दिन वडौ है । कोज काज-से वडौ नहीं आय । राजा जा सुन-के
खुसी भए और झ-को सास समुर वा खुवाहंद-कों इवालात-से छोड़-दओ वा
झ-खों डुनाम दर्ज और झ-कों झ-के घरे पठवा-दओ ॥

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDELI (LODHAANI OR RATHORI)

(DISTRICT HAMIRPUR)

(Rai Sahib Kashi Pershad)

TRANSLITERATION AND TRANSLATION.

Th lou sahukar rahi Wi char juri ghu mai bahu
 A certain merchant was And four persons house in were
 Sahukar, wi sahukar wife wa sahukar koi bahu
 The merchant, and the merchant's wife and the merchant's daughter in law
 wa byati Jaun gaw mai sahukar rahi to ba gaw le
 and son Mat at village in the merchant living was that village of
 raja mri bichari koi sahukar sai hayir do bajar
 the king by it was thought that 'the merchant from thousand two thousand
 rupaya kaunau tauri upadhai sai lai lao chahay'
 rupees some pretended quarrel by having taken to take is proper
 Rat kaif raja u ke ghar ki pichhit an ligo ki,
 Night at the king his house of ear having come stayed that,
 'sahukar ki bahu wa byati rat koi jo nikar hui,
 'the merchant of daughter in law and son night by if they will come out,
 tau chi mai ulhi dui lanhi' Uchhi sahukar ke gham mri sai
 then this in him to fine I will take' But the merchant's house in from
 kou ni gao io aur jaha tahi paiahe
 anyone not went came and where there they lay down

Sahukar ki bahu wi byati jo bhutu pni te,
 'The merchant of daughter in law and son who inside lying down were,
 bahu mri apnae swamiya si lathi ki 'soo bhutat sat
 the daughter in law by her own husband to it was said that sleep much might
 jat-ruhi hai' U naif lathi ki pan laga dlo Jhi laif
 going been has' Him by it was said that, 'betel prepare, eaten having
 so rihii Bigai pin khari mri khli ni laghu'
 let us go to sleep Without betel eating my eye not will close'

Baiyar naif kahi ki chun du mai chun nahe i' Baa
 The woman by it was said that, the limebox in lime not is' He
 bolo khilai dukar ki thuliyamri sai chuna laao' Bi khilai ai
 spole below old man of bag infom lime bring' She below came

Uta ī chunī na milo So ja hāī u māī swamīya sai
These even lime not was got Therefore gone having he by the husband to
 kahi li o i thaīlyā māī chuna nahiyāy Bau bolo li
it was said that, 'that even bag in lime is not He spake that
 'bigar pan mori ākhi na lig'hai, so apnā nathunāya māī
'without betel my eye not will close therefore your own nose ring in
 jo nau lakkha tu muti pūhalai hai so i khāī diva li jut māī
what nine lakhs of pearl worn is that this for lamp of flame in
 jna deo li chuna ho jay' U māī muti lau chunī bñā kāī
burn that lime may become Her by pearl of lime made I am
 pan lagao tu ue khaba dao tu phu be so rāhe
betel was prepared and to him to eat was given and again they went to sleep

Rāja nāī jo pachhītan ligo hāte sāb suntu tu man māī
The King by who in the ear stayed had all was heard and mind in
 bolo li jab ek bñā pan ke lanu nnu lalhālā muti
he spake that when one roll (of) betel of for the sale nine lakhs of pearl
 jñāt daō hai tau jāle dhru kāī laun mut hru?
but been has then this (person) of wealth of what limit is?

Rāja apnāi māhālan kāī twat i the aui jāb sahūtu bhāo,
The King his own palace to coming was and when morning became
 tab sahukar kāī pal u bulao wā pūchhi li tum
then the merchant having seen was summoned and it was asked that you
 bare li ham bue? Sahukar nāī lāhi li mai māhi
great or we (I) great? The merchant by it was said that I not
 jñānat kai ko bñātu ay Apā janāī Rajanāi
knowing that who great is Your Honour alone know The King by
 sihukar kāī hawalat māī bñār dño tu phu raja nāī
the merchant to jail in imprisoning was given and again the King by
 sahul tum wa u le lākha kāī bulao wa pūchhi
the merchant's wife and his son to it was summoned and it was asked
 ku ham bue li kāī tu tum? Una i nāī niberū na
that, we (I) great are or you? Them also by distinguishing not
 kāī Tab una i kāī hawalat māī bñā dño Phn
was made Then them also to jail in it was imprisoned Again
 sahukar li bahu kāī bula lāī pūchhi li ham
the merchant of daughter in law summoned having it was asked that we (I)
 bue li sahukar bñātu hai? U nāī lāhi li gari parwar
great or the merchant great is? Her by it was said that 'poor cherishes
 jo māī jan maph kai paū tu kāhāī Baja nāī kāhi
if I life pardon making get, then I may say' The King by it was said

ki ton jan mphai hai kahu' U naī kahu kuu 'na tuu
 that fly life pardon is say¹ Her by it was said that 'neither
 apun bare ay na mortu sisu baru ay Din
 You Honors great is nor my father in law great is The day
 buraau hai Raja naī pūchhi ki karvī din buraau hai?
 great is The king by it was asked that now the day great is?
 U naī thi dikhnu jal more sasu kuu din buraau
 Her by it was said behold yesterday my father in law of the day great
 hato ki more lhuwahand naī nui lalh kau chuna el bii pin mī
 was that my husband by nine lakhs of lime one roll (of) betel in
 kha luo Am ej apun luo din buraau hu li
 was eaten And today You Honors of the day great is that
 apun ke hul am eī more sas sasu wa khuwahand
 You Honors of the order by my mother in law, father in law and husband
 bhukku hawalat mī bii bii So din buraau hai Kou
 in hunger jail in imprisoned are Therefore the day great is Anyone
 kuu saī buru nahi iy' Raja jī sun kaī khusi bhi
 anyone than great not is? The king this heard having pleased became,
 tur u ke sis sasu wa khuwahand kuu hawalat saī
 and le mother in law father in law and husband to jail from
 chhor dho wa u khā ul ghar pathwā dho
 it was released, and her to her in house it was sent

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a merchant, whose family consisted of four persons, himself, his wife his son's wife, and his son. Now the king of the town in which the merchant dwelt thought to himself, 'I must get up some fictitious quarrel with this merchant, and get one or two thousand rupees out of him.' So one night he went and hid himself in the rear of the merchant's house expecting to catch his son and daughter in law going out, and to be able to get a fine out of him on that account. But no one came in or went out. The good folk went quietly to bed.

After a time, the daughter in law said to her husband the merchant's son 'It's getting very late why don't you go to sleep? Said he first prepare a roll of betel for me and after I have had a chew we can go to sleep. I'll never close my eyes unless I first have a chew of betel.' She answered 'there is no lime in the lime box.' Then said he, go downstairs and get some lime from the Old Man's (his father's) bag.' She did so, but neither was there any lime there. So she came back and told her husband. Said he, 'if I don't get some betel, I won't close my eyes. There's a pearl worth nine lakhs of rupees in your nose ring. Melt some lime by burning it in the lamp flame.'

¹ A roll of betel is prepared with betel leaf arecanut and spices of which the most important is lime.

So she made some lime out of the pearl, and prepared some betel, which he chewed, and the two went off to sleep.

Now the king, who had been luding in the rear of the house, heard all thus, and he said to himself, 'they've burnt a nine lakh pearl for the sake of one roll of betel. This man's wealth must be limitless.'

So he went home to his palace, and as soon as morning came he had the merchant arrested and brought before him. As soon as he appeared, the king asked him, 'who is the greater, you or I?' The merchant replied, 'I do not know. Your Majesty alone knows.' Then the king put him in jail, and sent for the merchant's wife and son. 'Who,' asked he, 'is greater I or you?' They also were unable to reply so he put them, too, in jail, and sent for the merchant's daughter-in-law, and asked her 'who is the greater, I or the merchant?' She replied, 'Chesher of the Poor, if you will promise me my life I will tell.' Said the king, 'you have the promise of your life, tell.' Said she, 'neither is Your Majesty great, nor is my father-in-law. It is the day which is great.' The king asked her what she meant. Said she, 'behold, yesterday my father-in-law's day was great, so that my husband was able to eat nine lakkhs worth of lime in a single betel roll, but to day Your Majesty's day is great, for by Your Majesty's order my father-in-law, my mother-in-law, and my husband have been cast into jail, and are now lying there in hunger. Therefore, it is the day which is greatest. No one person is greater than anyone else.' When the king heard this reply he was much pleased, and released her father-in-law, her mother-in-law, and her husband from jail, and sent her home to her house.

PĀWĀRĪ BUNDĒLĪ OF DATIA AND THE NEIGHBOURHOOD

Pāwari is the name for the variety of Bundeli which is spoken in those parts of the Gwalior and Bundelkhand Agencies of Central India in which the Paramara or Pāwar Rajputs are one of the principal clans. In the Bundelkhand Agency it is spoken in the tract lying to the west of the Jhansi District, which includes the State of Datia, and the Alampur Fargana of the State of Indore. In Gwalior it is spoken in the tract adjoining Datia, i.e. in the east of the Gnd Gwalior and in the Bhander Districts of that State.

The number of its speakers is reported as follows —

Bundeli and Agency		209 500
Gwalior		150 000
	TOTAL	359 500

Pāwari hardly differs at all from ordinary Bundeli. It has a few local peculiarities, most of which it shares with the Lodhanti just described. This will be evident from the following folktale, which, like so many of these Bundeli specimens, has been prepared by Rai Sahib Kashu Peishwā of Chaikhna. We may note the following words which do not occur in ordinary dictionaries —

hai pīg'la, lamentation

līn ariya, a fox

kol ladaiyā, carrying on the shoulders

sīlā, a swing shelf

We see very strongly in force the Bundeli tendency to omit a medial *h* and to contract. Thus we have *kai* for *kah*, having said, *rañgan*, I shall remain, *rae*, remained, similarly *sahat to*, he was remaining, becomes *sato*. Other verbal forms worth noting are *lag'hai*, he will reach, and *lakhañ ato*, he was remaining gazing. The following causal verbs occur in the specimen, *kuan*, to cause to say, *dakhaban* (neuter in sense, really a potential passive), to be visible, *dibān*, to cause to give

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (PAWARI)

(STATE, DATIA)

(Rao Sahib Kashi Pershad.)

एक साह्लकार एक तलाव-के किनारे रंतो । एक दिन एक कंगाल साह्लकार-के इतै माँगवे-कों आओ । साह्लकार बोलो कि जो तलाव-में सब रात ठाड़ो-रहे वाए मैं बीस रुपैया देव । कंगाल बोलो मैं ठाड़ो रओंगौ और साह्लकार-से तीन वेर कुचा-के रुपैयन-की पक्की कर लाई । और कंगाल तलाव-में रात-के समैयाँ जाय-कैं ठाड़ो भजो । और हुन-बीचों वाए कोज ना दिखावै अकेलैं एक दिया दूर गाँव-के दिवाले-मैं उजरत दिखावै । सो वाए अपनी नजर-से लखें रतो । सकारैं तलाव-मैं-से कढ़-कैं साह्लकार-के ढिकाँ गचो और साह्लकार-से बोलो कि रुपैया देव । साह्लकार बोलो जा तौ बता रात भर तो-कों काज-कौ आसरौ तौ नाई रओ । कंगाल बोलो मोए काज-कौ आसरौ नाई रओ । अकेलैं दिवाले-मैं एक दिया उजरत दिखात-रओ । साह्लकार-नें कही कि तैं-नैं सब रात दिया-से तापो और वाए कछू ना दओ ।

बौ हाइ-पिंगला करत चलो गओ । गैल-मैं वाए एक लिंरिया मिलो और पूँछी कि हाइ-पिंगला कैसौ करत-जात-है । वा-नैं सब हाल कहि सुनाओ । लिंरिया बोलो कि मैं रुपैया तोए दिवा देहों । अकेलैं तैं मोए कोल-कदैयों धर लै-चल 'और इत-ई-कौ-इत-ई उतार जाईये । और पैलों गाँव-मैं कै आ कि बन-कौ राजा' आउत-है सो अपनै अपनै कुत्ता बाँध लिव । कंगाल गाँव-मैं कै आओ और लिंरिया-कों लिबा-गओ । लिंरिया-नैं जा-कैं पैचाइत जोरी और कही कि दो खम्म गार-देव जा-से सौंका बाँध-देव और जा-मैं चावरन-कौ हँडी धर-देव और तरैं आग बार-देव कि चावर चुर-जावै । पंच बोले कै हँडी दूर टंगी-है । आँच ना लगहै । चावर कैसैं चुरहै । लिंरिया बोलो कि दिया-से तापत कैसैं हैं । ऐसैं चावर चुरहै ।

पंच कछू ना बोले । लिंगेया बोलो कि ना दिया-सैं कंगाल-नैं तापो-है ना
चावर चुरहैं । बाए रुपैया गिन-देव । और साह्वकार-सैं बाए रुपैया गिना-
देव । कंगाल-नैं रुपैया लै-कैं लिंगेया-कौं बोल-कादैयाँ धरो और बन-मैं बाए
उतार-आओ और फिर अपनै घरे गच्छो ॥

[No 15]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (PĀWARI)

(STATE DATIA)

(Rai Sahib Kashi Pershad)

TRANSLITERATION AND TRANSLATION.

Ek sahukar ek talaw ke han māi rito Ek din ek
 One merchant one tank of on bank living was One day one
 kaugal sahukar ke han mīg'ba kāi no Sahukar bolo ki
 poor man the merchant of near begging for came The merchant said that,
 'jo talaw māi sab rit tharo rshu bai mī bis rupava
 'who the tank in all night standing-may remain to him I twenty rupees
 dēw' Kingil bolo, 'māi thamō rānugau,' ur
 may give' The poor man said, 'I standing up will remain,' and
 sahukar sāi tin her kuwa kāi rupavān ki pakki
 the merchant from three times caused-to say having : upces of assurance
 hār lai Aur kāngal talaw mīr rit ke samuya
 having made was taken And the poor man the tank in night of at time
 jī kāi thro bhāu Aur han bichī būl hou na
 gone having standing up became And there to him anyone not
 dikhabāi, kākāi ek diya dur gīw ke diblik mīr ujrat dikhbar
 is visible, but one light distant village of temple in shining is visible
 So bai apni nātār sāi lakhaī rito Sakarāi
 Therefore to it his own gave with looking at (he) remaining was At dawn
 talaw mīr sāi kuh kāi sahukar ke dhikā gāo ur
 tank in from come out having the-merchant of near (he) went and
 sahukar sāi bolo ki 'rupava dēw' Sahukar bolo 'jī tu
 the merchant to said that, 'upces give' The merchant said, 'this indeed
 batā rit bhāu to kāi kau kāu astāu tu nai rto' Kāngal
 tell, night whole thee to anyone of help certainly not was' The poor man
 bolo 'moc kāu kāu tāi nai rto Akhāi diblik mīr ek diya
 said, 'to me anyone of help not was But the temple in a light
 ujrat dikhāt rto' Sahukar nāi kāhi ki 'tāi mī sab
 shining being visible was' The rich man by it was said that, 'thee by all
 rat diya sāi tāpo' aur bao kāchhu na dīo
 night lamp from warming-was done' and to him anything not was given

Bau hai pīg'la Laiat chalo gao Gaal maī bae ek Līraya
 He lamentation making departed The road in to him a fox
 milo aur pūchhu li hai pīg'la kaisau karat jat hai ?
 was met³ and it was asked that 'lamentation why making going thou art ?'
 Ba naī sab hal kahu sunao Līraya bolo li,
 Him by all affair having told was caused to be heard The for said that,
 'maī rupaiya toe duba dehaū Akelaī taī moe
 I , upees to thee having caused to give will give But thou me
 kol kadaiyā dhar l'u chal aur ita i kau ita i utai
 on shoulders having placed take away and here even of here even having deposited
 jaiye, aui palā gāw maī kai ~ li, ban kau rājī⁴
 go and first the village in having said come that the forest of the king
 'ut haī, so ap'naī ap'naī kutta bādh lew ' Kangal
 coming is, therefore you own your own dogs tie up ' The poor man
 gāw maī kai ~ aur Līraya kai liwa gao Līraya naī
 the village in having said came and the fox took away The for by
 ja kāī pachait joii aur kahu li,
 gone having an assembly of arbitrators was brought together and it was said that,
 'do khamm gar dew, ja saī sīha bādh dew, aur ja maī
 two poles but, these from a swinging flame tie, and this in
 chawān li handi dhai dew aui tarai ag bar dew li chawar
 , ice of cooking pot place, and below fire alight set that the rice
 chur jawai' Pafich bole kāī 'handi dur tangi hai,
 may be cooked' The arbitrators said that cooling pot distant hung is,
 ēch na lag'hai chawar kaisai chur'hai ? Līraya bolo li,
 heat not will reach, rice low will be cooled ? The for said that
 'diya saī tapat kaisai hai ? Isaī chawān chur'hai
 'lamp from was m making how is ? So the ice will be cooled
 Pafich kachhu na bole Līraya bolo li, 'na diya siī
 The arbitrators anything not said The for said that 'not lamp from
 Langal naī tapo hai na chawār chur'hai Bae
 the poor man by was m been done has, not rice will be cooled To l'm
 rupaiya gān dew ' Aur salukar saī bū rupaiya
 the , upees count and give And the meclant from to him , upees
 gān dai Kangal nī rupaiya li kī
 were caused to be counted over and given The poor man by the , upees taken l'm
 Līraya laū kol laduyā dhaio sur bau maī bao utar w
 the fox on his shoulders was placed and the forest in him he deposited,
 aur phu ap'naī ghāne gao
 and again his own in the house (le)went

FREE TRANSLATION OF THE FOREGOING

A certain merchant used to dwell on the banks of a tank. One day a poor man came to him to beg. The merchant said I will give twenty rupees to whoever will stand in the tank all night. The poor man said he would do so and made the merchant promise to keep his words by a threefold promise. At night the poor man went to the tank and stood up in it. While he was there no one was seen by him. The only thing that was visible was a lamp shining in a temple of a village far away and on it he kept gazing. At dawn he got out of the tank and went to the merchant and asked for his money. During the whole night said the merchant did anyone give you any help? No one replied the beggar the only thing I saw was the lamp shining in the temple. O then said the merchant you were warming yourself at that lamp were you? and he refused to give him anything.

The beggar went away lamenting. On the road he met a fox who asked him why he did so. He told the fox the whole affair and the latter said never mind I'll get you your money but after I have done so you must lift me on to your shoulders and bring me back and set me down in this very place. But first go and tell the villagers that the King of the Woods is coming and that they must tie up all their dogs. The beggar took the message and then conducted his friend to the village. The fox called a meeting of the village arbitrators and told them to set up two high poles and between the two to hang high up a swinging tray and to set a cooking pot in the tray and to light a fire on the ground below so that some rice might be cooked in the pot. The arbitrators said the cooking pot is hung too high up. The flames won't reach it and how on earth will the rice be cooked? Replied the fox it will be cooked just as a person can warm himself from a distant lamp. When they heard this the arbitrators had nothing to say and the fox went on neither could this poor man have warmed himself at that lamp nor can the rice be cooked. Pay him the rupees he has earned. So they made the merchant count out and give his twenty rupees to the poor man who as soon as he had got them took the fox on his shoulder and carried him to the forest where he deposited him in the place where he had found him and went home rejoicing.

THE MIXED DIALECTS OF THE NORTH

To the north, Bundeli has on its west the closely related Braj Bhakha dialect of Western Hindi and on its east the Bagheli dialect of Eastern Hindi. In the District of Hamirpur it extends nearly up to the Jamna, being separated from it only by a narrow strip of land, in which Tirhari is spoken, along the south bank of that river. As already shown good Bundeli is spoken over nearly the whole of Hamirpur. To the east of that district lies the district of Banda.

Tirhari and the dialects of Banda have been dealt with under the head of Eastern Hindi (Vol. VI, pp. 132 ff.). These are all mixtures of Bagheli and Bundeli, and as the former language is the most prominent element in all of them they have been described under it. So also has the language spoken by some 8,000 Banaphars (Banaphari) in Hamirpur, although Banaphari elsewhere is distinctly a form of Bundeli.

Between Hamirpur and Banda (on both sides of the river Ken, which forms the boundary between the two districts) is a dialect called Kundri. The Kundri on the Banda side is a form of Jurar Bagheli and has been described under that head (Vol. VI, pp. 152 ff.). That on the Hamirpur side of the stream is also a mixed language, but is mostly Bundeli and is described on p. 527.

South east of Hamirpur, &c. in the north east of the Bundelkhand Agency of Central India and the neighbouring portions of the Baghelkhand Agency, the true Banaphari is spoken. It also is a mixed dialect, but here, although containing many peculiarities which are distinctively those of Eastern Hindi, it is in the main Bundeli.

Finally, so far as these mixtures with Eastern Hindi are concerned, we have seen that Tirhari (which we have classed as a form of Bagheli) runs along the south bank of the Jamna in the Hamirpur district. At the border of the district immediately to the north west of Hamirpur, &c. Jalaun, it stops, but here we find, in Jalaun, a small tract in which Tirhari is fading off into the general Bundeli of that district. This form of speech is called Nibhatta (p. 529). It is based on Bundeli, but has many of the peculiarities of Eastern Hindi. Elsewhere in Jalaun the language is good Bundeli.

On the north-west, Bundeli shades off into Braj Bhakha through what is known as Bhadauri (p. 531), which is spoken along the river Chambal in the districts of Agra, Maunpuri and Etawah, and also over nearly the whole of the home districts of the Gwalior State.

The following are the estimated numbers of people who speak these mixed dialects —

Name of Dialect	Where spoken	Number of speakers	
Banaphari	Bundelkhand	245 400	335 400
	Baghelkhand	90 000	
Kundri	Hamirpur		11 000
Nibhatta	Jalaun		10 200
Bhadauri	Gwalior	1 000 000	1 318 000
	Agra	250 000	
	Maunpuri	8 000	
	Etawah	55 000	
	TOTAL		1 669 600

It must be remembered that, besides these, 5,000 speakers of Banāphari in Hamirpur, and a few speakers of Kunḍri in Banda have been classed under Baghēli.

Of these dialects Banāphari is by far the most important on account of its possessing a literature. Bhadauri, on account of the number of its speakers, comes next.

BANĀPHART

Banaphari is the form of Bundeli spoken by members of the Banaphari tribe of Rajputs and in the country inhabited by them. This tract consists mainly of the north-centre and east of the Bundelkhand Agency of Central India : e the Chandla Pargana of the State of Charkhan; the Lauhi Pargana of Chhatarpur; the Dhaunpur Pargana of Panna; the Jagas of Naigawan, Rebu, Gaurihar and Beri and the States of Ayugarh and Baoni. It also extends into the south east corner of the District of Hamirpur and (to the east) into the western parts of the Nagode and Maihar States of the Baghelkhand Agency. Although a mixed dialect Banaphari is one of the most important forms of Bundeli as in it are preserved the many bairic songs regarding the famous heroes Alha and Udal which together form a huge cycle of epic poetry. This feature of the dialect will be illustrated at length in the following pages.

The number of speakers of Banaphari is estimated as follows —

Bundelkhand Agency	240 400
Hamirpur	5 000
Baghelkhand Agency	90 000
	—
TOTAL	310 400

Leech in his account of the language quoted in the list of authorities of Bundeli remarks that Banaphari differs from Standard Bundeli in having a larger mixture of Urdu. He probably means by this that its vocabulary contains more Arabic and Persian words than are usually found in dialects of this part of India and in this he is perfectly right. A perusal of the specimens especially of those belonging to the Alha-Udal cycle will show that quite a large number of these foreign words have been adopted. Indeed such complete citizenship have some of them obtained that they are even treated as verbal roots and conjugated as if they were genuine Indian words. This method of dealing with foreign words is very true in all Indian languages. Such borrowed terms are generally employed without any change of form, and if used as verbs it must be done by means of a periphrasis. Yet here we have words like *najarat* a present participle meaning 'looking at' which in Hindi would be *najarat* *lai* *ta* from the Arabic *n-a-s*, and *tajawiyat* he intends from the Arabic *tajur*. Leech further describes Banaphari as a kind of slurred and slovenly Urdu. This account cannot be called accurate for the foreign element found in its grammar is Bagheli not Urdu. Banaphari is a mixture of Bundeli and Bagheli in proportions varying according to locality and to the personality or caste of the speaker. In the version of the Parable received from Hamirpur the Bagheli influence predominates and I have given it in the volume dealing with Eastern Hindi (Vol VI, pp 155 and ff). Further south in Bundelkhand proper, the Bundeli element certainly predominates everywhere, as will be evident from the specimens received from the State of Charkhan. These are (1) the first few sentences of the Parable of the Prodigal Son, and (2) a folktale (both propounded by Rai Salib Kashi Pershad of Charkhan). After these I give with a special introduction two more specimens from Eastern Hamirpur. These are parts of the cycle of poems about Alha and Udal. It will be seen that the version of the Parable agrees with

Standard Bundeli in nearly all particulars but that the other three specimens show numerous examples of the influence of Eastern Hindi.

The following account of the main peculiarities of Bundeli is based on the specimens and on Mr Vincent Smith's notes.

PRONUNCIATION—This closely follows ordinary Bundeli. The diphthongs *ai* and *au* are commonly used for *e* and *o* respectively. Thus *sai* instead of *se*, from *Tar* more common is the change of *o* to *er* and of *e* to *ea*. This is quite optional so much so that we often find the same word spelt in both ways. Thus we have *yaer* for *er* a support, both *Net* and *Nyel* a field, *ter* and *taer*, of *gher* and *ghera*, a her.

As regards consonants *n* often becomes *t*, thus, *jalam* for *janam* birth, *jalat* for *janani* a mother. *L*, on the other hand often becomes *r*, as in *tar* was or *tarer* a sword. The letter *p* regularly becomes *b* in the word *baupai*. We often find the letter *r* where we should not expect it, thus *sair min* for *sammin* respect, *sair rai*, for *samch* entire, and *asari* for *le Janai*, countless.

A long vowel is regularly shortened in the antepenultimate thus the root *ta* hood makes its first person singular future *taantaa* and *taat* sport, makes its respectful imperative *taatnaai*. We occasionally meet short *e* and short *o*, in words like *salat* etc (but *ma J*, even I) and *jeb* whom.

DECLENSION—Many feminine nouns end in the termination *ai* (corresponding to Hindostani *i*) which is not changed in the oblique case. Thus *el jularai* one salute, *il naai* hunting, *khabarai*, news, used both as a singular and as a plural, *salamaai* respects used as a plural in III, 78. Strong Taibhivi nouns usually end in *o* as in Bundeli but sometimes the Eastern Hindi form in *a* is employed. These nouns form their oblique bases in *e*. Thus *ghora*, or *ghore* a horse, oblique form *ghore*. Sometimes we have *ai* in *Waaria* a boy (IV, 1) the oblique form ending in *a* which is probably in instance of borrowing from Rajasthani, similarly *chela naai* *lakus* the disciple and.

A very common oblique form both in the singular and in the plural ends in *an* or *en*. Thus, *Thelan mi* in the field (III, 77, cf 78 and IV 193), *chatlan lai* to the palace squire, *alai saudagar mai* *ghoren-i*: *gh ran ka bechai jaie* I am a merchant of horses, I am going to sell the horses (IV, 122).

The use of the case of the Agent is rather capricious as the termination *ne* or *na* is often omitted. The case is used before all forms of the past tenses of transitive verbs, whether the simple past participle is used as in Western Hindi, or whether a conjugated form of the tense is used, as in Eastern Hindi. Hence, even in the latter case the verb agrees in gender with the object. Thus we have *bihni naai* *laug taal dai*, the shopman weighed out the ration, *ya bat brahman suni*, the Brahman heard this thing, *baba puchhi*, the recluse asked, *chela naai* *lakus*, the disciple said, *na sikkhigii* (fem.) *baisai* *sag*, I have not learnt the writing off of arrows (IV, 183). In the last example, *sikkhii* is in the feminine to agree with *baisai*. The masculine would be *sikhii*.

The following are the usual forms which the case terminations take —

Agent *ne*, *na*

Accusative Dative, *khai* (not *khoo*), *ka*, *laai*, *lae*

Dative, *lane*, *khilu*, *laje*, for

Instrumental Ablitive, *sai sañ*, *lhañ tari*, *sañ so san*, *par*
 Genitive, *Ies*, *Iyan* Common gender, direct and oblique
Iesau Iyanau, *Ian Ja* Masculine direct
kusi, *Iyase*, *Ie* Masculine, oblique
Iesi Iyasi, *Iai Ie* Feminine direct and oblique
 Locative *mat mā*, *ma*, *mahi*, *mahan*

The Personal Pronouns are *mai*, *maiñ*, *I*, *ma liñ* I also, *ma hiñ* even I, obl form
mohi, *mohi meah mo*, *mohi* to me *moñ*, *morau*, *men*, *meianu* my, *ham* we, *ham iñ*
we also, *Iam hiñ* even we, obl form *ham*, *hamaiñ* to us, *Iam n* *hamianu* *hamianu* our
tni tñi tar thou, *ta hiñ* *ta hñ* thou also, *ta lñi* to *hiñ* even thou, obl form
tobi, *tob* *tobah* to *tobiñ*, to thee, *toi*, *toian*, *tuñ*, *tuan* thy, *tum* you, *tum iñ* you
 also, *tum It*, even you, obl form *tum* *tumaiñ* to you, *tum n*, *tumianu*, *tumian* your
u et, he, that, *ea hñ*, he also *ra has* even he, obl form *eah* *ra*, *eahi* to
him, *uñ* *sy*, they, *es*, *ea u*, they do, obl form *un*, *un Ias*, to them, *un Iun*
 them also, *un Iuñ*, even them

Similarly *i* *yi* this, obl form *el ya*. Plus *ñ* obl in etc.

The Relative Pronoun is *ni* or *yua* obl *jeñ* *je* *jiñ*

In all the above the plural is frequently used instead of the singular

Kalu or *luñ* is 'anyone' obl *I iñ*. *Ko* or *Jan* (obl *I iñ*) is 'who', *I* (obl *kañ*) what

CONJUGATION.—The important point to note is that in all the tenses formed from participles without auxiliary verbs there are two forms one the participle alone as in Western Hindi and the other the participle with suffix indicating the number and person as in Eastern Hindi. It is also to be noted that in the latter case the suffixes are added to the strong form of the participle in *u* and not to the simple base. *Il iñ* *maru s* not *maru s*, he struck

The Verb Substantive is

I e t l i n t

				1
1	|	<i>Iñ I ñ</i>		<i>t</i> <i>v</i> <i>i</i>
-	|	<i>Iñ I ñ</i>		<i>t</i> <i>v</i> <i>iñ</i>
-	|	<i>Iñ I ñ</i>		<i>tñ</i> <i>vñ</i>

Haranñ may be substituted for *Iañ* and *s* throughout

I e t l i n t

				1
<i>Ma</i>	|	<i>Ie</i>		<i>s</i>
<i>Iat e Iñ</i>	|	<i>Iñ I e Iñ</i>		<i>I e</i> <i>et</i>

For all persons exactly like the Hindostani *Ho*. Or—

	Sing.		Plur.	
	Mas.	Fem.	Mas.	Fem.
1	<i>hatiy</i> or <i>tay</i> .	<i>hatyā</i> or <i>tyā</i> .	<i>hatyan</i> or <i>tyan</i> .	<i>hatiñ</i> or <i>tiñ</i> .
2	<i>hatiy</i> or <i>tay</i> .	<i>hatt</i> or <i>ti</i> .	<i>hatyā</i> or <i>tyā</i> .	<i>hatiñ</i> or <i>tiñ</i> .
3	<i>hatiñ</i> or <i>tiñ</i> .	<i>hatt</i> or <i>ti</i> .	<i>hatiñ</i> or <i>tiñ</i> .	<i>hatiñ</i> or <i>tiñ</i> .

Or else,—

	Sing. (com. gen.).	Plur. (com. gen.).
1	<i>rāhū</i> .	<i>rāhan, rāhāñ</i> .
2	<i>rāhāñ</i> .	<i>rāhāñ</i> .
3	<i>rāhāñ</i> .	<i>rāhāñ</i> .

The Negative Verb Substantive, 'I am not,' is thus conjugated :—

	Sing.	Plur.
1	<i>nīyāñ</i> .	<i>nīyāhan</i> .
2	<i>nīyāñt</i> .	<i>nīyāhta</i> .
3	<i>nīyāñt</i> .	<i>nīyāñt</i> .

The Active Verb is thus conjugated in its principal parts :—

Present Conjunitive, (If) I strike, etc.—

	Sing.	Plur.
1	<i>mīrañ</i> .	<i>mīran</i> .
2	<i>mīras</i> .	<i>mīras</i> .
3	<i>mīrañ</i> .	<i>mīrañ</i> .

As usual this is often employed in the sense of the Simple Present. As examples of the tense we may quote *mīras*, if you do not heed (IV, 29); *bicāñe*, thou speakest (IV, 42); *wīgas*, (what) thou mayest ask for (IV, 101); *jās*, thou art going (IV, 110); *khīy*, they eat (III, 11).

The following are examples of the Imperative :—*Mañ*, strike thou; *mārā*, strike; *pukārā*, summon; *kīñu*, cut; *karāyas*, cause thou to make; *khiliyat*, be good enough to play.

Future—I shall strike, etc. This has two forms, viz.—1 *Marab*, used for all genders, numbers, and persons, is in old Eastern Hindi,—2

	Sng	Plur
1	*marhaū or mar ^a haū	mar ^a bē marīha or mar ^a ha
2	*arha or mar ^a ha:	marīha marīha mar ^a ha or mar ^a ha
3	marī	marīaī or *mar ^a haī

Note that when the first syllable is long and falls in the antepenultimate, it is shortened. So we have *marīhaū*, I will heed, in IV, 133 *Kaīhas* (IV, 133), thou wilt say, is slightly irregular as in Bundeli.

Tenses formed from the Present Participle

The Present Participle is *marat* (com gen), or *mar^ato* (masc), *mar^ati* (fem). From it are formed the usual tenses. Thus,—

Present.—*Marat haū* (often written *ma:athaū*), I am striking. Any other form of the Auxiliary may be used.

Imperfect.—*Marat hatōy*, I was striking. Any other form of the Auxiliary may be used. In an isolated form, I may quote *marai:rahāi*, he was doing.

Past Conditional.—This may be formed in two ways. Either the present participle alone is used (exactly as in Hindostani), or else we have a tense conjugated on the model of Einstein Hindi. For the first form we have *mar^ato* (masc), *mar^ati* (fem), (if) I, thou, he, or she had struck, *mar^ate* (masc), *mar^ati* (fem), (if) we, you, or they had struck. For the second form we have the following—

	Sng		Plur	
	Masc	Fem	Masc	Fem
1	*mar ^a tōj	mar ^a lyū	mar ^a jan	*mar ^a jan
2	mar ^a lyū	mar ^a li	mar ^a lys	mar ^a lyī
3	mar ^a tu	mar ^a li	mar ^a te	mar ^a ti

Tenses formed from the Past Participle

The Past Participle is *mar* (com gen), or *maro* (masc), *masi* (fem). From it are formed the usual tenses. Thus—

Past.—Like the Past Conditional, this may be formed in two ways. Either the Past Participle alone is used (exactly as in Hindostani), or else we have a tense

conjugated on the model of Eastern Hindi. In both cases if the verb is a transitive one the construction is passive. The subject is put into the Agent case and the verb agrees in gender with the object. In the second conjugated form it agrees with the subject in person. Thus *mar na*, *mar oj* means I struck something masculine but *mai na*, *mai yu* means I struck something feminine. The following is the ordinary method of conjugating the past tense of a transitive verb. The conjugation of an intransitive verb differs in the third person.

	Sg		Pl	
	N. sg	F. sg	M.	F.
1	<i>n aroj</i>	<i>marju</i>	<i>ma ja</i>	<i>mar</i>
2	<i>n ardy</i>	<i>mar</i>	<i>marjo</i>	<i>marju</i>
3	<i>n arōs</i>	<i>mar s</i>	<i>ma s</i>	<i>hot g ven</i>

These may be taken as the standard forms but other forms for the third person singular we met. These are *maras*, *maris* and *maris*.

In the case of an intransitive verb the third person singular is noted above is not used. Only the past participle alone is employed. Thus *bait* or *baito* he sat down *bait* or *baiti*; *she* sat down *bait* or *baiti*; *they* (masc.) sat down *bait* or *baiti*; *they* (fem.) sat down.

Perfect — *Mar lai* or *maro lau* I have struck. Any other form of the Auxiliary can be used.

Pluperfect — *Mar hatoy* or *maro hatoy* I had struck. Any other form of the Auxiliary can be used. In both tenses the construction is that of ordinary Hindostani.

The Infinitive is *maran*, *marai*, *marab* or *mar bo*. *Marai* is feminine in gender when used as a verbal noun. The others are masculine. The oblique form of the first three is the same as the nominative. That of *mar bo* is *mar be*.

Irregular Verbs —

(1) The following irregular past participles have been noted —

Infinitive

at b awab or *abo* to come

jaib to go

deb to give

First Participle

aivo fem *ai*

gawo ga or *gan* fem *gar* or *ga*

davo dan dinl or *din* fem of

davo or *dai* *di*

From *dai* we have *dinlo* fem

dinh

The same as for *deb* substituting

l for *d*

las, *laio* or *linh*, *liho*

leb to take

karab to do

The verbs *āub*, and *jāib*, are quite irregular in the past tense. That of *āub* is conjugated as follows :—

	Sing.		Plur.	
	Masc.	Fem.	Masc.	Fem.
1	āusat̄.	āyū.	āyan̄.	āin̄.
2	āusat̄.	āyī.	āyo.	āyū.
3	āso.	āt̄.	āye.	āt̄.

Any other form of the past participle may be used for the third person. The past tense of *jāib* is similar. Thus, *gawat̄*, I went, and so on.

The future of *āub* is *aīhaū*, I shall come; *aibō*, etc., we shall come; *aī*, he shall come. Similarly, *jaihaū*, I shall go.

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHINNAPHARI) DIALECT

(STATE CHARKHARI)

SPECIMEN I.

(Rao Sahib Kashi Peishad)

काह्व-कौ दुद्र लरका हतै । लहुरे लरका अपनै वाप सै कहो कै
 वाप मोर होंसा बॉट द्या । और वहनै सब द्यारा बॉट द्यो । और वहनै
 सब थोरे दिनन-मै इकड़ा कर लओ और वहुत दूरी देस खाँ चलो गओ और
 वहाँ आपन सब द्यारा वाहौयाद-मै वहाड़ द्यो ॥

TRANSLITERATION AND TRANSLATION.

Kahu l u	du	lar ^l a	hatu	Lahure	lar ^l a	tp'na
<i>A certain one to</i>	<i>two</i>	<i>sons</i>	<i>were</i>	<i>(By)the younger</i>	<i>son</i>	<i>his own</i>
bap su	laho	hai	'bap	mor	hiśa	bāt
<i>father to it was said</i>	<i>that,</i>	<i>fatle</i>	<i>my</i>	<i>slate</i>	<i>having divided</i>	<i>give</i>
wah nai	sab	dyara	bāt	d̄o	Au	wah nai
<i>him by all property</i>	<i>having divided</i>	<i>was given</i>			<i>And</i>	<i>him by everything</i>
there	duman mai	ikathha	ku lao	au	bahtu	d̄es khā
<i>a few</i>	<i>days in</i>	<i>collected</i>	<i>was made</i>	<i>and</i>	<i>very far</i>	<i>country to he went</i>
ḡo	wahī	apun	sb dyara	wahiyad mai	b̄hai d̄o	
<i>away</i>	<i>and the</i>	<i>his own</i>	<i>all property</i>	<i>absurdities in</i>	<i>was caused to flow away</i>	

[No 17.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BAVAPIHARI) DIALECT

(STATI, CHURKHARI)

SPECIMEN II

(Rai Sahib Kashu Pershad)

एक ब्राह्मन वा एक ब्राह्मनी रहे। दोऊ मिहरिया मुँसवा आँड़। कुछ दिन बीतै धुवक परो। तब ब्राह्मन आपन मिहरिया छोड़ दखिन भाग गा। और एक साहकार-कौ चाकर रहो। पाँच सौ रुपैया कमाइस। जब दो वरसै हो चुकी तब ब्राह्मनी-की खवर आई। और साहकार-सै विदा माँग-कर आपन घर-कौ रेंगो। जब कुछ दूर घर रह-गा तब मन-मै सोधिस कै ब्राह्मनी करजदार हुइ गई है सो मै काज वडे आदमी-के दृहाँ रुपैया घर देंव। गाँउ-मै एक वॉनी रहे। तिया-सन कहुस कै भाई भोर रुपैया धरोहर धर राख। इतनै बीच-मै एक वैरागी-का चिला लाग लैन आयो। वॉनी-नै जल्दी-मै चिला-कौ लाग तौल दई और चिला लाग लै-गा। वावा पृष्ठिस आज लाग सिवाइ काहे है। चिला-नै कहुस कै एक राहगीर वॉनी-कै दृहाँ पाँच सौ रुपैया-की धरोहर-कौ वात-चौत करै रहे। सो भो-खाँ लाग जल्दी-मै तौल दिहस-हे। वावा मन-मै सोधो कै वा राहगीर-कौ कौनउ जुगत-सै बुलाव। सो अधकारी कनक वा धी ऐचस वा चिला-सै कहिस कै या जिंस फेराव और वॉनी-सै कहव कै हमार वावा काझ-का हराम नहीं खात आँड़। चिला गा और जिंस फेर दिहस। या वात जब वा ब्राह्मन सुनी तब कहिस कै या वावा ईमान्दार है। यह-कै दृहाँ रुपैया मै धरव। ब्राह्मन वावा ढिंग गा वा कहस कै महाराज भोर रुपैया धर राखौ। वावा-नै रुपैया लै-कर एक कोठा-मै ब्राह्मन-की साम्हनै गाड दिहस और ब्राह्मन आपन घर चलो गा। अपनी ब्राह्मनी सै पृष्ठिस कि काझ-की करजदार तौ नाही हा। ब्राह्मनी कहुस कि नियाहाँ। तब कुछ दिन बीतै ब्राह्मन आपन रुपैया लैन वावा ढिंग गा। वावा कहिस हमार ढिंग कव धर गा। ब्राह्मन मन-माँ गिल्याँद मानी और एक जिमीदार-सै आपन सब हाल जा कहिस। जिमीदार

कहुस कै हमार जोर निहाँड़ । तुम फलानै मौजा-की बीबी-कौ सुनाव । ब्राह्मन
बीबी-कै गा और आपन हाल कहुस । बीबी कहो कै मै फलानै दिन वावा-के
ठिंग जाव सो तुहीं आइ-जाइस । बीबी सब आपन जमाँ लै-कर वावा ठिंग गई
और कहिस कै मोर मियाँ साहव मदारन गे ते सो नहीं आये आँड़ । मै
उन-के ढूँढ़े-ख जात-हाँ । मोर धरोहर धर रखौ । इतनै बीच-मै ब्राह्मन
आइ-गा वा कंहुस कै वावा मोर रुपैया दै राख । वावा-नै रुपैया उखार-कर-
कै दे दीन । या सीच-कर-कै कै जो मै या-सै भगड़हौं तौ बीबी आपन
रुपैया ना धरहै । बीबी देखिस कै ब्राह्मन आपन रुपैया पाइ-गा । तव वावा-
सै कहिस कै मोर भाई कहत आवा-है कै मियाँ साहव मदारन-सै आइ-गे
सो अब मै धरोहर ना धरहौं । और फिर बीबी हसन लाग वा ब्राह्मन
हसन लाग और वावा हसे लाग ॥

॥ कहावत ॥

बीबी हसी मियाँ धर आये । हसे मुसाफर गठरी पाये ॥
तुम का हसे मियाँ भौखि । एक तमासा ये भौ सीखे ॥

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(STATE, CHARKHARI)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Ek brahman wa ek brahman i thri Dou militari mūswā
 One brahman and one brahman's wife were Both wife husband
 ai kuchli din bitu dhurbik paro Tab brahman
 are (i.e wife) Some days passed famine fell Then the brahman
 apni mulviya chhoti dhalin bhag ga Aur ek silhular jai dhukh
 his own wife leaving south ran away And one banker to servant
 rho Pich stu rupni lalun Tab do bari
 remained Five hundred rupees he earned When two years
 ho chuki tab brahmani ki lalun ai Aur salukai
 had passed then the brahman's wife of remembrance came And the banker
 sun bida mig kiu apni ghu kiu raigo Tab luchli
 from leave begged having his own house to he started When some
 dari ghar ihi gi tab man mu sodhi lalun brahmani
 distance house remained then mind in he thought that, brahman's wife
 lalun du hui gnu hulai so mai lalun bari admil i ihī rupniva
 indebted become will be therefore I some great man of near rupees
 dhru dari Gnu mu ek bim i thri Tiv i san lalus kiu,
 deposit may The village in one shopman was Him to he said that,
 'bhu mor rupni dhariohru dhru ril h' It na bich mu ek
 brother, my rupees deposit leep' The meantime in one
 buragi ka cheli lag lalun iyo Bim nu yaldi mai
 religious mendicant's disciple sations to take came The shopman haste in
 chela kiu lag tulu lalun sur cheli lag lalung
 disciple to sations weighed out, and the disciple sations took away
 Baba puchhise 'uj lag swai kahel h?' Chela nu
 The recluse asked, 'today sations much why is?' The disciple by
 kthas hai 'ek i thgi bim ki ihī pich em
 it was said by him that, 'one way fares the shopman of near five hundred
 rupayen ki dhariohru ki bat-chit laru rihai, so mu khā lag
 rupees of deposit of conversation doing was, therefore me to sations

jaldi mai taul dihas hu Baba man mai sodho kai wa iah gur hau
 haste in weighed has The recluse mind in thought that that way fare to
 kaunuu jugat sui bulaw So adh'kaii lanak wa ghu
 some means by call So superfluous wheat flour and clarified butter
 aichas wa chela sai kahis kai ya jins pheraw, aur
 he de eu for th and disciple to he said that, 'this stuff return, and
 bani su khabab kai, "hamu baba kabu ha haram
 the shopman to you will say that, "my ,recluse anybody of ill gotten (things)
 nahî khatâi" Chela ga aur jins pher dihas Ya bat
 not eats" The disciple went and the stuff returned This thing
 jab wa brahma suni tab kahis kai 'ya baba imandar
 when by that brahma was heard then he said that, 'this ,recluse honest
 hai Yah ke ibâ rupaiya mai dhârab' Brahman baba
 is This one of near money I shall deposit' The brahma the ,recluse
 dhung ga, wa kahas kai, 'Maharaj, mor rupaiya dhar rakhau
 near went, and said that, 'Su, my ,uprees Keep in deposit'
 Baba nai rupaiya lai kar ek kotha mai brahma ke samh'nai
 The ,recluse by money taken having one room in brahma of before
 gar dihas, aui brahma apan ghar chalo ga Ap'mu
 was buried by him, and the brahma his own house went away His own
 brahmâmani sai puchhis kai, 'kahu ki laraj dar tau nahu
 brahma's wife from he asked that, 'any body of debtor indeed not
 ha?' Brahma kahus 'nyahû' Tab kuchh din bitai
 thou art? The brahma's wife said, 'I am not' Then some days passed
 brahma apin rupaiya lain baba dhung ga Baba
 the brahma his own money to take the ,recluse near went The ,recluse
 kahis hamai dhung lab dhai ga? Brahma man mî gilyâd
 said 'me of near when did you keep?' (By)the brahma mind in shame
 mani aur ek jumiaai sai apin sab hal ja kahis
 was felt and one landholder to his own all account going said
 Jimidar kahus kai 'hamar jor nhâi Tum phalanai
 The landholder said that 'my power is not You suck and such
 muja ki bibi kuu sunaw Brahma bibi kai ga aur
 a village of dancing girl to relate' The brahma the dancing girl to went and
 apan hal kahus Bibi Laho kai mai
 his own account said (By)the dancing girl it was said that, 'I
 phalanai din baba ke dhung jab so tuhi ai juis'
 such and such a day the ,recluse of near will go therefore you also come?
 Bibi sab apan jamâi lai kar baba dhung gai
 * The dancing girl all her own substance taking the ,recluse near went

aur kahis lu moi miyā̄ sahab Madaran ge te so nabi ayā̄
 and said that my master Madaran gone was but not returned is
 Mai un ke dhurai khā̄ jat haū Moi dharohar dhur tal ho Itnai bich mu
 I am to look for am going My deposit sleep The mean time in
 brahman alga wa lthus kai baba moi ruparya dai rakh
 the brahman arrived and said that fallen my money give up
 Baba na ruparya ukhar kur ku de din Ja soch kai kai ku
 The recluse by money taking out was given up This waiting that
 jo mu ja sai jhagar hā̄ tau bibi apan rupanya na
 if I this one with small quarrel then the dancing girl her own money not
 dharhai Bibi dekhis kai brahman apan ruparya
 will deposit The dancing girl saw that the brahman his own money
 punga tab baba sai kahis kai mor bhai lahat awa hai
 got then the recluse to she said that my brother saying come is
 ku miyā̄ sahab Madaran sai aigre So ab mu dharohar
 that the master Madaran from arrived Therefore now I deposit
 na dharhā̄ Aur phir bibi hisan lig wa brahman
 not will place And again the dancing girl to laugh began and brahman
 haan lag aui baba u haan lig
 to laugh began and the recluse also to laugh began

Kahawat —

(Hence the)saying —

Bibi hasi miyā̄ ghara aye, haso musaphira githari
 The dancer laughed her master home came tangled the traveller purse
 paye
 legot

Tuma ha hasi miyā̄ blukhi? Eha tamās yo blu sikhi
 You why laughed master mendicant? A trick this one also learnt

FREE TRANSLATION OF THE FOREGOING.

Once upon a time there were a Brahman and his wife. A famine occurred so the Brahman deserted his wife and ran away to the Deccan where he took service with a banker and earned five hundred rupees. When two years had passed he remembered his wife and taking leave of the banker set out for his home. While he was on the way it struck him that his wife would probably be in debt so he decided to deposit his savings with some well to do person to protect them from her creditors. He accordingly went to a shopkeeper in his village and asked him to take the money on deposit.

While he was speaking to him the disciple of a certain mendicant devotee came up to beg from the shopman and the latter being busy with the Brahman weighed out the alms in a hurry. The disciple brought what he had got to his master the recluse who

THE SONGS OF ALHA AND UDAL

I do not suppose that any epic poem is at the present day so popular as that of Alha and Udal which is sung by itinerant bards all over northern India. The entire cycle has never been collected but portions of it and even translations of portions have often been published. The earliest version of the epic with which we are acquainted is contained in the *Maloba Khan* of the Pithna Rasu attributed to Chand Bardai (c. 1190 A.D.). Chand Bardai was the court bard of Pithna, Chauhan King of Delhi. The Maloba Khan deals mainly with the war between that monarch and Primal the Chandel of Mahoba and according to another and more probable tradition was the work of Jagnak the bard of Parmal. A translation of a part of it will be found in Tod's *Rajasthani* 1 614 and ff. There are two or three native editions of the modern cycle none of which is complete. Portions of one of them were translated by Mr. Waterfield into vigorous English ballad metre and appeared in vols. lvi, lxii and lxi of the *Calcutta Review* under the title of the Nine Lakh Chun or the Malo feud. A full account of the contents of these editions from the pen of the present writer will be found in vol. xiv of the *Indian Antiquary* pp. 205 and ff. An edition of the text and a translation of the chapter relating to Alha's marriage is current in Bihar also by the present writer will be found on pp. 209 and ff. of the same volume.

Some years ago Mr. Vincent Smith was kind enough to present me with a collection of notes on the Bundeli dialect of Hamupur which he had made when he was employed in the settlement of that district. These contained the following two extracts from the cycle which are given just as they were taken down under his supervision from the lips of rustic singers. Both are fragments but they are valuable not only as specimens of the Banaphani sub dialect of Bundeli but also as being genuine specimens of a class of poetry which is very popular over a large part of our Indian possessions. In Hamupur the whole series of songs dealing with Alha and Udal is known as the *Sana* or *Alla*. Separate fragments which are recited at one time are called *Pāvāra Samaj* or *Mar*.

The text given below is that of Mr. Vincent Smith unaltered. The translation is also based on a rough version prepared by him to accompany the texts. I am responsible for the notes.

It is unnecessary to give here a full account of the contents of the Alha cycle. Those interested in the subject will find what they require (so far as is known) in the article in the *Indian Antiquary* quoted above. I propose to give here so much of the legend as is necessary for understanding the specimens now printed. It is to be understood that what is narrated is legend (and not the only legend—they are often contradictory) and not history. The main characters are historical but their adventures as here recorded are not.

The three royal personages dealt with are—(1) Pithna or Pithna, the Chauhan King of Delhi (2) Jaichand the Rathor King of Kanpur and (3) Primal or Parimal the Chandel King of Mahoba in Bundelkhand. The two first were cousins.

Once for all I warn the reader that I do not subscribe to these a little names in the cycle & it is best to accustom myself to the popular spelling. For instance Parimal should properly be Primal.

Both were grand nephews of Anang Pal Tomar of Delhi and, when he died Prithviraj although the younger was proclaimed King to the exclusion of Jaichand. The result was a lifelong enmity between the two princes which eventually facilitated the conquering of India by the Tartar hordes of Central Asia. Prithviraj and his bard Chand were killed in battle fighting against the Muhammadans in the year 1193 A.D. Kanauj was overwhelmed and Jaichand slain in the following year by Shihabuddin the 'Meteor of the Truth,' and his son fled to Marwar where he established the principality now known as Jodhpur. Parmal reigned from about 1169 to 1202 A.D. He was defeated and expelled from Mahoba by Prithviraj in the year 1182. Here legend departs from history. According to the former Parmal was so crushed with this defeat that he abandoned his kingdom and fled to Gaya where he ultimately died being the last of the Chandela Kings of Mahoba. As a matter of history twenty years later we still find him fighting bravely against the Muslim Kutbuddin at Kalinjar. He was not the last of his race but had several obscure successors on the throne.

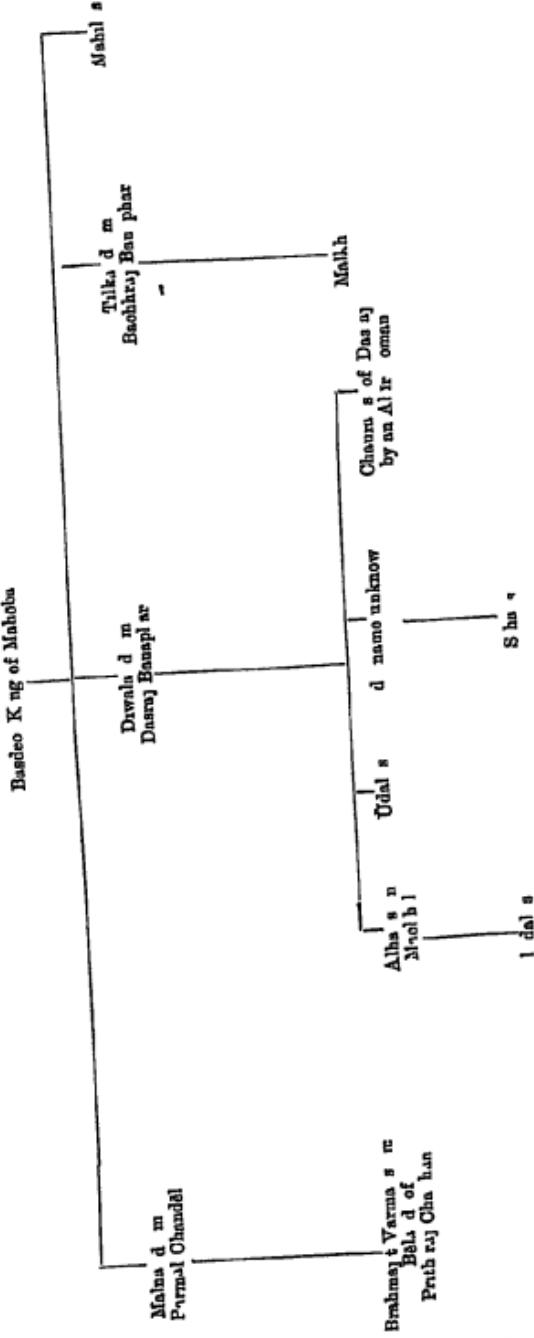
The historical Parmal was probably the son of his predecessor Madan Varma Chandel but the legendary account is quite different. It runs as follows —

Parmal conquered the whole of India. The first city he conquered was Mahoba in Bundelkhand of which Basdeo Parihar was the prince. Basdeo had one son Mahil and three daughters Malna (also called Padmini) Diwala and Tilka. Parmal married Malna and treated Mahil with consideration but the latter never forgave his father's conqueror and was the cause of his ultimate downfall. He is throughout the villain of the cycle.

Parmal according to Chandel custom had two faithful attendants belonging to the Banaphai tribe of Rajputs. They were named Dasraj and Bachhraj. To Dasraj he gave his sister in law Diwali in marriage and to Bachhraj Tilka. By these marriages Dasraj had two sons Alhi and (much younger) Udal and Bachhraj had one Milkha. Dasraj had another son by an Alhi woman who was named Chaura or Chafira. On his birth he was exposed in the river and was picked up and taken to Prithviraj Chauhan of Delhi who adopted him as a son and when he grew up appointed him to a command in his army. We thus find him in the final catastrophe fighting against his half brothers Alhi and Udal. Dasraj also had a daughter who bore a son called Saha.

Finally Parmal had a son by Malna named Bhimraj Varma. Much against his father's will he married Bela the daughter of Prithviraj but was killed while yet a boy on the fatal field of Urai. He never brought his bride home and in the specimens now given we find Bela still in her father's house but like a true Rajput wife a strong partisan on her husband's side of the quarrel. We thus get the following legendary genealogical table —

THE SONGS OF ALHA AND UDAL



The other prominent figures in the poem (besides Prithiraj and Jaichand) are —

Jignal bird of Pūrmal
 Lakhn nephew of Juchand
 Raypal elder son of Jaichand
 Gulalān younger son of Juchand
 Rājbhān Rāja of Kūlrat a fief of Kanauj under Jaichand
 Miyan Talhan of Benares (see below)

Ali Alawai	}	Sons of Tīlhan
Kile Khan		
Jari Beg		
Sultan		
Bīhubali		

Hūsing Deo
 Būsing Deo { Chiefs of Gānju Conquered by Alha but subsequently his allies
 Puran Deo

Matawī Ahir in the service of Brāhmaṇijit
 Dūnya Īdal's henchman He was groom of the horse Bendula
 Ramapati of Gwālior one of Prithiraj's commanders
 Ranjīt another son of Pūrmal
 Alkha another son of Bachhīraj
 Karīlyā the name of Alha's horse } These were magic horses and could fly
 Bendula or Bendulīya Īdal's horse
 Singhīn Miyan Talhan's horse
 Manorāth Jaichand's horse

Of the above Miyan (or Mīla) Talhan is the most important figure. He was a Musilman of Benares who took service under Pūrmal. He and Dīsraj (Alha and Īdal's father) were intimate friends and had exchanged turbans. After the latter's death he attached himself to Alha and Īdal and followed their fortunes to Kanauj. Alha looked upon him as his father and he appears throughout as the Nestor of the story. He was killed in the final struggle at Urai and was buried at Māhabī where his tomb near the Kūl Sigar is still shown. He rode a horse called the lioness (Singhīn) and had nine sons and eighteen grandsons.

Parmal gave Alha the district of Kalinjā to the south east of Mahobī (in the present district of Banda) as his fief. To Māhabī he gave the fief of Susī¹. We pass over the many and glorious exploits of Alha, Īdal and Māhabī in their early years and hasten to the final catastrophe. Māhabī Parmal's brother in law and evil counsellor saw that there was no hope of compassing the latter's ruin so long as he was protected by these valiant champions. He persuaded Parmal to demand from Alha his famous mare, Karīlyā and on the request being refused so far to forget their services as to expel the brothers ignominiously from his territory. With their mother and families and accompanied by Talhan of Benares they repaired to Kanauj where Jaichand received them

¹ Susī is the present Gwal or State on the river Patna not far from Amīnā. See Gwal or Gazetteer (1905) Vol I p 191

but being himself in dread of Alha despatched him on an expedition against the rebellious chiefs of Ganjam (traditionally identified with Gujerat) who had hitherto successfully defied all the forces sent against them. Accompanied by Lalhan the nephew of Jaichand Alha and Udal successfully accomplished their task and were received into great favour Alha having the fief of Raykot (near Kanauj) assigned to him.

In the meantime a quarrel had arisen between Prithviraj Chauhan of Delhi and Parmal regarding some troops of the former who had been cut up while passing through the latter's territory. Mihil diligently fanned the flame and persuaded Prithviraj to bide his time for vengeance. After the lapse of eight years Mihil continued in his capacity as minister to send Parmal's army to the south and then sent word to Prithviraj that the way was now open to Mahoba. Prithviraj at once advanced and attacked Sura where Malkha was governor. The latter sent pressing appeals for help to Purnal who under the traitorous persuasion of Mihil replied that it was Millha's business to drive out Prithviraj. Deeply hurt at this supercilious reply Millha nevertheless made a brave resistance but was in the end overwhelmed by superior numbers and himself met a glorious death in the midst of his foes.

Parmal now seriously alarmed for the safety of his kingdom called a council and on the advice of Millha his queen demanded a truce from his adversary on the plea of the absence of his champions Alha and Udal. Prithviraj with Rajput chivalry granted the request on condition that at the end of a year during which each party was to prepare for the final battle it should be fought on open ground which should give no advantage to either party and the vast plain round Urai (in the present district of Jalandhar) was fixed upon as the deciding scene of the contest.

Parmal then despatched his baird Jagnail to Kanauj to recall Alha and Udal. On the way Jagnail halted at Kurihat on the bank of the Jamna where the local Raja Raybhan hospitably entertained him but in the morning refused to return to his guest the splendid armour with which his horse was decked. Jagnail accordingly went on to Kanauj vowing vengeance against Raybhan.

He was cordially received by Alha who however refused to assist Parmal till his mother Diwala pressed upon him his duty as a Rajput. Let us fly to Mahoba! exclaimed Diwala.¹ But Alha was silent while Udal said aloud May evil spirits seize Mahoba! Can we forget the day when in distress he drove us forth? Return to Mahoba—let it stand or fall it is the same to me. Kanauj is henceforth my home.

Would that the Gods had made me bruen said Diwala that I had never borne sons who thus abandon the paths of the Rajputs and refuse to succour their prince in danger! Her heart bursting with grief and her eyes raised to heaven she continued,

Was it for this O Universal Lord thou madst me feel a mother's pangs for these destroyers of Banaphar's fame? Unworthy offspring! the heart of the true Rajput dances with joy at the mere name of strife—but ye degenerate cannot be the sons of Dasraj—some calf must have stolen to my embrace and from such ye must be sprung. The young chiefs arose their faces withered in sadness. When we perish in defence of Mahoba and covered with wounds perform deeds that will leave a deathless name when our heads roll in the field—when we embrace the valiant in fight and treading in

¹ This extract from the poem is taken from Tol.

the footsteps of the brave make resplendent the blood of both lines even in the presence of the heroes of the Chauhan then will our mother rejoice

At length roused to indignation Alha rushed impetuously to Jaichand and demanded leave to depart This was at first refused but ultimately granted after an angry scene and the king of Kanauj not only gave the required permission but sent a powerful army headed by his own sons Raypal and Gulalan and his nephew Lakhān with Alha to assist the Chandel against the Chuhan of Delhi

The army marched On the way they passed Kurhat where Jagat Singh demanded vengeance for his stolen horse armour A battle ensued in which Raypal was defeated and compelled to restore his booty In admiration of the Banaphars valour he too joined the advancing host As the troops went on the worst omens appeared on all sides The countenance of Lakhān fell these portents filled his soul with dismay but Alha said though these omens bode death yet death to the valiant to the pure in truth is an object of desire not of sorrow The path of the Rajput is beset with difficulties rugged and filled with thorns but he regards it not so it but conducts to battle To carry joy to Parmil alone occupied their thoughts the steeds bounded over the plain like the swift footed deer

On the way in spite of the truce they were suddenly and unexpectedly attacked at a river crossing by the Chuhān army led by Chaurāi All but Lakhān fled He made a gallant stand with his handful of troops but was nearly overpowered Diwala after vainly trying to stop Alha and Udāl in their flight ordered her dooly to be set down and getting out despatched Udāl to enter it and give her his sword and shield for though Je fied she disdained to fly Her reproaches as contained in Chanda's verses form one of the most famous passages in the whole cycle They will be found in verses 98 and following of the first of the following extracts Stung by her reproaches Alha and Udāl returned and repulsed Chaurāi

The brothers etc they reached Mahoba I tilted to put on the saffron robe the sign of no quarter to the Rajput warrior The intelligence of their approach filled the Chandel prince with joy who advanced to embrace his defenders and conduct them into the city while the queen Malna came to greet Diwala who with the herald bird paid homage and returned with the queen into the palace

On the arrival of the brothers in the citadel a council of war was held Parmil always a coward at first resolved to abandon Mahoba but urged by the Banaphars and their mother he at length consented to march his host towards Urai In the preliminary fights which lasted several days the boy Bishnunjit Viramji his son died gallantly fighting against superior numbers and Chaurāi hastened to convey the news to Delhi where the youthful hero was wedded but yet unmet bride Bela was still dwelling in the citadel of her father Pūthiraj Overjoyed at the terrible blow with which his foe was smitten the Chauhan ordered his commander to complete the victory by carrying off from Mahoba Parmil's queen the lovely Padmī or Malna and conveying her to the royal seraglio at Delhi but Chaurāi himself had a fair young wife and stayed to dally with her while he despatched his lieutenant Ramapati of Gwalior to carry out his lord's behest The widowed Bela true to the fortunes of the house into which she had been

murred sent private word of this design to Udal who intercepted Ramapati at Kalpi and there after a fierce conflict slew him.

At length the fatal day arrived and the camps of the two kings stood face to face on the plain of Urni. Parmal on seeing the enemy's preparations feared like the poltroon he was for his own safety. He determined to abandon his army and notwithstanding all Alha's and the other chief's entreaties to remain and animate his troops he not only refused to stay but insisted on Alha himself escorting him to Kalinjar. Before Alha could return to command his forces the battle had been fought and Parmal's troops had been annihilated. Alha's son Indal Udal and the faithful Talhan had all been slain. Seeing this furious with rage Alha drew his magic sword to destroy Prithviraj's arm, but his arm was arrested by the goddess Devi Sarada¹ and at her entreaty he consented to sheathe his sword if Prithviraj would turn and fly seven paces. Prithviraj did so and satisfied by this concession to his invincibility Alha disappeared from mortal view and now dwells in that mysterious land of darkness the Kajri han which is so famed in all the legends of the east. On the last day of each moon he visits Devi Sarada's temple on the hill at Mahayar and adorns her image with fresh flowers. He has repeatedly been seen but each time at a stern command to desist from following him no one has ever ventured to advance and he has disappeared.

After the defeat at Urni according to the legend Parmal fled to Gaya where he died.

So ends this tale of Rajput chivalry. If I have drawn sufficient attention to it to induce some resident in Bundelkhand to collect its scattered remnants from the only books in which it is preserved —the mouths of the bards reciters—I shall be amply satisfied. It is a noble story replete with incident and with characters well contrasted. It appeals far more closely to English sympathies than do the comparatively artificial epics of Sanskrit literature.

Of the following two extracts the first (marked Specimen III) is a fragment. It describes the summons of Alha and Udal from Kunauj to Mahoba; the march from Kunauj and the fight with the Chuanian forces on the way. It breaks off abruptly in the middle of the combat. The second (marked Specimen IV) commences in Delhi, where Chaura brings the news of the death of Brahmpit at Urni. It then describes Ramapati's mission to abduct Malna and how he was defeated on the way by Udal who had been forewarned by Beli.

¹ Now worshipped at Mahayar on the Tons.

² But not according to story. Most of the foregoing is narrated as based on Tol with additions from these tenth volume of the reports of the Archaeology, vol. II, sec. of I, 1 n.

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BANJPHARI) DIALECT

(DISTRICT HAMIRPUR)

SPECIMEN III.

प्रथम जयचद का।

कौं कुछ गिर गा जमुना मा
मैं तो से पूछो लाखन राने

की दह मा कगार ।
काहे मा उठै भनकार ॥

उत्तर लाखन का।

ना कुछ गिर गा जमुना मा
सूर महोवे का आवत हे

ना दह मा गिरी कगार ।
जेह को लोहे उठै भनकार ॥

जयचद ने कहा।

जँघिया छुलैं औ धर काँपै
गरमै शाय जाय जो महुवे का

हिलैं वत्तीसौ दाँत । ५ ।
ननउज टेड़ मोर उजार ॥

लाखन ने कहा।

ऐसी न कहिये महराजा
जैसे थापे हे चन्देलै

भूँठी ना मोही सुहाय ।
पहिले तोही थापे समान ॥

जयचद के दरबार की तारीफ।

गऊ कोस लौ जाजम पर गई
पलघी से पलघी जहाँ अरभी तो
किररा माचो तो लोहे का
कुरौ निवारा जहाँ बैठे ते
खाये अफीमन के सनका ते
देवी भगवती धरी पलघी पै

तकिया कोई डेढ़ हजार ।
भालन भुँड़े हरियाय । १० ।
अरभी तो खेरो सार ।
रजपूत टिकौना लाग ॥
विन मारे न बदलै वात ।
जैसे ल्वाटै कालिया नाग ॥

आलू का इरकारा जयचद के पास गया।

गिरो सॉँडिया जाय दरबार मा
सूर महोवे का आवत हे

राजा सुन वात हमार । १५ ।
राजा खबरदार हुड़ जाँव ॥

जयचद के दरवार में आल्हा का पहुँचना ।

आबत देखो आल्हा का सभा उठी भहराय ।
भई सलामें गन डीलन औ वडे भये सरमान ।
दहिनो बाजू आल्हा का खाली कर दौ तबू मॉझ ॥

जयचद ने आल्हा से कहा ।

एक जुहारे तोरी सकरहियाँ एक तौ सॉझी बार । २० ।
कौन सॉकरो तोही पर गौ जो तैं आवै दुपहरी मॉझ ॥

आल्हा ने जयचद को जवाब दिया ।

एक जुहारे मोरी सकरहियाँ एक तौ सॉझी बार ।
आये मनौवा हैं महुवे से सो राजा तोह को करौ सलाम ॥

जयचद ने कहा ।

ठूटी घुडा घर से तैं आवै चोडा तैं चलोय मताय ।
जब में चाहौ तोही जूमें का सोरोय नगर महोब । २५ ।
हस कै राजा बोलन लागो आल्हा सुन बात हमार ।
एक एक गोहँ के दुइ दुइ लैहौ धी के काटौं चौशुने दाम ।
दूध के मोलन पानी कठिहौं आल्हा सुन बात हमार ।
खाय मतानोय तैं गॉजर मा मोहरा मा दैहौ झुकाय ।
मार निकारो तोही चदेले नै घर डोम के छीलन डार । ३० ।
याद विसर गै तोही बा दिन के जब आवै दुपहरी मॉझ ॥

आल्हा ने जयचद को जवाब दिया ।

हैस कै उदल बोलन लागो राजा सुन बात हमार ।
को हे निकरैया मोही दुनिया मा कोह के सुँह मा दैत ।
जेह कै कारन में भागो तैय सो गॉजर मा दीन्ह गैवाय । ३५ ।
बाप न पाई तोरे गढ गॉजर बगाला दीन्होय दिवाय ।
बेरी मारिव तीरी क्षेरी अस बान घरे मिमियाय ।
भारोय विलहटा दिन दुपहर बगाले आगी लगाय ।
नौ दा भगाय दौ जि नै लाखन का बाप मारो कनोजी क्यार ।
तौन दिवाय दौ तोही राजा में सुख सोबो कनौजा मॉझ ।
बारा बजारे तोरी लुटवाय लड़ सब हाथी डाख्यौं बढबाय । ४० ।
ऐसा दु वहियाँ तैं राजा तोय मोहीं तुरतैं देतोय लौटाय ॥

जयचद ने जदल से फिर कहा ।

हँसी मसकरी बेटा तो से कीन्ही औ तैं तौ गवै खसियाय ॥

जदल ने जयचद को जवाब दिया ।

हँस कै जदल बोलन लागो राजा सुन बात हमार ।

हँसी मसकरी कर विसुवन से जि दीन्ह तुम्हारो खॉय ।

हँसी मसकरी हम से का कीन्ही दॱतन से लोह चबॉय ॥ ४५ ॥

राजा जयचद ने गुक्का होकर कहा ।

कतिकी नहॉय गवै मैं कालिजर

तवै मनसवा कहॉ जदल तोय

आल्हा ने राजा को जवाब दिया ।

ठीकौं अँधाँय गवै तैं कतिकी

खेलत शिकारै तोय रमना मा

जव मैं आवै महुवे का

जव तैं भागोय खेतन से

ना पत आवै जो राजा तोही

लौटत दा मारो महोब ।

जब मैं लूटे ते बारा बजार ॥

लौटत दा मारो महोब ।

खवरै दीन्ही डॉक-वरदार ।

तब कूठा घली तलवार । ५० ।

तब मैं ने ढैंचो मनोरथ घुर ।

ता मैं अवै मँगाय लेव घुर ॥

राजा जयचद आल्हा से बोला ।

तुम तौ जैयो महुवे को

आल्हा ने राजा से यह भाँगा ।

माया तुम्हारी राजा चाहौं ना

लाखन राना सोह का मिलै

मुँह-माँगे देव तुम्हैं आज ॥

चाहौं ना अर्ध भैंडार ।

जो नदिया मैं करै सहाय ॥ ५५ ॥

राजा ने आल्हा का इसकदर मदद दी ।

जाख बहैरे से दीन्ह लाखन

बेटा गुलालन को जव दीन्हो

सवा लाख रायपाल ।

तब घोडा दीन्ह बावन हजार ॥

आल्हा ने राजा से इजाजत लेकर महोब का कूच किया ।

कीन्ही सलामैं आल्हा नै

कूच कराय द्वो कन्नौज से

जव फौजैं करो तयार ।

फौजैं चलीं गँयगुंवार ॥.

आल्हा ने कुरहट मैं भकाम किया और जगनायक ने जोन की बाबत अर्ज किया ।

डेरा पर गये जाय कुरहट मा

पाखर एँच लई मेरे घोडे को

जगनायक जोरे हाथ । ६० ।

सो मँगवाय दे बनापर आल्ह ॥

आल्हा की चिंही जो कुरहट के राजा को लिखी ।

लिखे परवाना तब आल्हा ने
राम रमौवल सबही का
जैसे नतद्रूत तुम लाखन के
पाखर भेज देव घोड़े की

कलम-दान ले हाथ ।
राजा का बड़ी सलाम ।
वैसे आङ्ग हमार ।
तौ काहे का माचै रार ॥ ६५ ॥

जवाब कुरहट के राजा का ।

तोही चुनौटी तोरे हादे का
पाखर न दैहों घोड़े की

चंदेल का बड़ी तलाक ।
चाहे दिन रात चले तलवार ॥

उदल ने फिर राजा की चिंही लिखी ।

राम रमौवल सबही का
पाखर है टेव घोड़े की
ऐसी पाखर ना काङ्ग के
जलदी पाखर जो भेजी ना

राजा का बड़ी परनाम ।
या पाखर चंदेले केर ।
साढ़े तीन लाख का मोल । ७० ।
तौ कढ़ि आओ मलै मैदान ॥

राजा लड़ने को तथ्यार हुआ

बजे नगाड़ा राजा की
तोपैं जुताई आगे का
जितनी फौजें राजा की
परी लड़ाई उदल से
ज्वान हजारों गिर गे
हाथी गिर गये खेतन भा

डंकन में परी धुकार ।
पौछे सिंदुरिया बान ।
कढ़ि गौ मलै मैदान ।
खूब घलो हथियार । ७५ ।
घोड़ा गिरे असरार ।
वही खून की धार ।

राजा भागा और उदल ने बाँध कर आल्हा के आगे खड़ा किया ।

राजा भागी खेतन से
जब लै पहुँचे राजा का
जोरी हथुलियाँ आल्हा से

उदल सुसुक लौन्ह बँधवाय ।
आल्हा केरे पास ।
वेटा चलौं तुम्हारे साथ ॥ ८० ॥

कूच होना लश्कर का वैचवतो नदी को ।

कूच कराय दओ कुरहट से
कुछ दिन रेंगे गैलन में

नहीं को परे सौंहाय ।
नदी बैतवैं में पहुँचे जाय ॥

पृथीराज और आल्हा की लड़ाई नदी में।

खबरैं पाईं पृथीराज ने
परी लड़ाई पृथीराज से
ज्वान हजारों गिर गे
हाथी गिर गये खितन मा
वेटा जूझो मियाँ ताल्हन का

वाँधि बयालिस घाट ।
अला-धुंध घलो तरवार ॥
घोड़ा गिरे असरार । ८५ ।
वहौ खून की धार ।
जहाँ खूब घलो तरवार ॥

छद्दल ने पृथीराज के लड़के को मार कर ताल्हन के लड़के का इन्तिकाम खिया।

खबरैं पाईं छद्दल ने औ घोड़ा हओ उड़ाय ।
जाय कै पहुँचो वा मुर्चा मा
वेटा मारो पृथीराज का
कौन्ही दावैं पृथीराज ने
बदला लै लौ सव्यद क्यार ।
सब सूरन का सरदार । ८० ।
तब खूब घलो हथियार ।

आल्हा की फौजों का भागना और लाखन की लड़ाई।

फौजें विचल गईं आल्हा की
फौजें रोक लईं लाखन ने
राना जूझो सात सौ
चौड़े पकरत कट गये
भगी सब सरदार ।
खूब घलो हथियार ।
करी दाव चौहान ।
चौदा सौ चौहान ॥ ८५ ॥

आल्हा की जोर ने छद्दल की लक्षकारा।

भागो फौजें आल्हा की तब रानी माछिल ने देखो आन ।
तब फिर नोका आय छद्दल को देवर भगे कहाँ तुम जाव ॥

चन्द्र कवि का बनाया हुआ कवित खास मुरानो हिन्दो भाषा में जो मछला ने छद्दल से कहा था।

मोहाँ दे कमर-कटार ढाल तरवार कि बच्छो ।

कच्छो के असरार जात लाखन में अच्छो ॥
मरवे को डर करी बेख तिरियन को धरौ । १०० ।

नैनन कज्जल देव माँग मोतिन से भरौ ॥

फिर फिर लडौ देवर उद्यराज नहीं अगर्ज संभर कटक ॥
कटक गाँजर का बौर पायक ललकारै ।

कुरहट का रायभान घाव हाथिन से मारै ॥

बच्छराज गुजरात गिर गिरनो चराईं । १०५ ।

दसहर बाँगें तौर रुधिर कौ नदौ बहाईं ॥

जगनिक आल्ह से यों कहै कि तेरे कुल भगिव कौन ॥

जगनायक के कहने से आल्हा लड़ने को फिर लौटा।

मुन जगनिक के बोल	गोल से कढ़ो बनापर ।
ज्यों काली कढ़त सेत से	उठत फना फन ।
चलौ भूर सौँझाय	जहाँ तो लाखन रानो । ११० ।
आवत देखो उद्धत को	चौड़ा उखारी मलखे की ढाल ॥

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP

WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

SPECIMEN III.

TRANSLATION

Jachand — What, has aught fallen into the Jamna or has the high bank fallen into the pool? I ask of you Prince Lakhān¹ whence comes this clashing sound?

Lakhān — Nought has fallen into the Jumna, nor has the high bank fallen into the pool. The champion of Mahoba is coming, whose weapons clash together

Jachand — (5) My limbs tremble my body quakes, my thirty two teeth shake, if he of Mahoba come in his pride, he will bring my Kanauj to ruin

Lakhān — Say not so, Sire for the false pleases me not, as once he served² the Chandel, even so he serves you

For the space of a mile³ floor clothes are spread, of pillows there were some fifteen hundred, (10) where the people sat cross legged and touching each other, the javelins covered the earth as blades of grass⁴

There was the clanging of iron, there weapons of the finest steel⁵ clashed together, where the Rajputs sat clan by clan, reclining on cushions. They were bemused from the opium they had eaten, men who without blows would not change their purpose⁶. Each man with his sacred sword upon his thigh, like a black snake coiled⁷

(15) The camel courier alighted in the court and said, 'Raja, hear my words,¹⁰ the Hero of Mahoba is coming, Raja beware!' On seeing Alha approach, the assembly rose trembling¹¹. Every man made obeisance, great respect was shown,¹² and on the right side in the middle of the tent a place was cleared for Alha¹³

¹ Lakhān was nephew of Ja chand

² *Dālāla* is for *dālāla*. Here as elsewhere *ka* is substituted for *o*.

³ The root *shap*=serve

⁴ A gāu lōc = an indefinite measure of distance literally the distance from which the low of a cow can be heard

⁵ *Patīthā* = a method of sitting on the ground. The feet are crossed with the knees wide apart. *Arayāt tī=utīyāt*: the earth was green (*hariyay*) with darts

⁶ *Khers* is a kind of steel manufactured in the town in Oudh of that name. *Sar* as once is commonly used to signify excellence of quality

⁷ *Kars* (=Lati)=a clan or subcaste. *Nibara*=separate. A *tikāna* or prop : a pillow for leaning against when sitting cross legged (*patīthā*)

⁸ Rajputs are great opium eaters. These ballads are full of allusions to the practice and dwell upon it with pride. The root *sanak*—to be tipsy

⁹ A Rajput's sword is looked upon as an incarnation of the Goddess Dēvī and is frequently called by her name. Here *patīthā* means thigh or lap

¹⁰ *Sar* or *sārī* is a female camel

The root *bhākhar*=to tremble

¹¹ *Gan* *gālan* literally counting bodies hence everyone. *Sarman* is a corrupt on of *sārīman*

¹² *Bajū*=arm hence a de

Jaichand.—(20) It is your wont to make obeisance once in the morning, and once again at evening;¹ what calamity has befallen you that you come at midday?²

Ālhā.—It is my wont to make obeisance once in the morning, and once again at evening; now a summons has come from Mahōbā, and therefore, Rājā, I pay you my respects.³

Jaichand.—You have come out as an overfed horse breaks from his stable.⁴ (25) When I will, I can slay you; why think you of Mahōbā's town?⁵ Laughing the Rājā spoke,—Ālhā, hear my words. For each grain of wheat I shall take two, and the price of clarified butter I shall exact fourfold. Water shall I appraise at the price of milk.⁶ Ālhā, hear my words. You have eaten and waxed furious in Gānjar; in the forefront of the battle shall I strike you down.⁷ (30) The Chandōlā drove you out, while the house sweepers pelted you with sugarcane refuse.⁸ Have you lost remembrance of that day, that you come to me at noon?

Laughing then Üdal⁹ spake,—Rājā, hear my words. Who is he that can drive me out? Who in the world has teeth in his mouth?¹⁰ Those for whose sake I had fled were lost in Gānjar; (35) Your father never gained even Gānjar fort, but I won and gave you Bengal: Bēri too I smote, so that it cried like a goat when held by the ear.¹¹ I smote Bijahītā, and at midday I fired Bengal. He who had nine times routed Lākhan, and slain the father of the Kanauj prince,¹² him, O Rājā, I delivered to you; then you slept at peace in the midst of Kanauj. (40) Twelve bazaars of yours I sacked, and drove from before me all the elephants. Had you been so strong¹³ as you say, Rājā, quickly would you have turned me back.

Jaichand.—I but jested with you, my son, and you became vexed.

With a laugh Üdal replied,—Rājā, hear my words. Jest and smile with your mistresses,¹⁴ that eat from your hand. (45) Why jest and smile with me who can break iron with my teeth?

Jaichand.—At the full moon of Kārtik I went to bathe at Kālinjar; whilst returning I smote Mahōbā. Just then, my hero Üdal, where were you, while it was I that was plundering twelve bazaars?¹⁵

Ālhā.—Quite true. You had gone to bathe at the full moon of Kārtik, and whilst returning you smote Mahōbā.¹⁶ I was hunting on the preserves when a courier brought

¹ *Sakaraiyā*=*sakādī*.

² *Sāk̄'rā*=*sāk̄at*.

³ *Mansawād*=invitation, summons.

⁴ *Matāy*=intoxicated, hence, fed up, overfed; *gāhād-gāhār*=stable; *pāñcī*=having broken.

⁵ *Lāt*. When I wish to slay you, you are remembering.

⁶ These are figurative ways of threatening revenge. Each insult shall be avenged fourfold.

⁷ *Ālhā* conquered Gānjar (said to be the same as Gujant) for Jaichand. The latter now reproaches him with presuming on his deeds.

⁸ *Ālhā* originally served Parmal, the Chandōlā, of Mahōbā. The latter expelled him at the instigation of Mahilla, and he took refuge with Jaichand.

⁹ *Ālhā*'s younger brother.

¹⁰ Üdal, owing to his fiery nature, was known as *Begh-üdal*, Tiger Üdal. He challenges the world to a tiger fight of tooth and nail.

¹¹ Bēri lies in the Doab of the Betwā and the Jamnā, close to their confluence between the Districts of Jalaun and Hamirpur. Bijahītā is in Hamirpur on the banks of the Betwā.

¹² *Dā*=time. So *lāyat dā* (l. 43) at the time of returning.

¹³ Literally, two-armed.

¹⁴ *Disewād*=vēsīyā.

¹⁵ *Mansawād*=a hero. *Ālhā* and Üdal were at this time in the service of Parmal of Mahōbā.

¹⁶ *Adhāy*=*anahāy*=*nahāy*.

me wold (50) When I returned to Mahoba then busily was plied the naked steel
When you fled from the field then I captured the hoise Manorath, if you believe me
not Raja I can send now for the horse

Jachand — You may go to Mahoba Ask what you will to day, and I will grant it
Alha — Your goods O Raja, I desue not, nor do I desire store of wealth (55)
Let Prince Lakhān be given to me that he may aid me at the river

(*The King gives help worthy of Alexander the Great to Alha*)

With 100,000 horse he gave Lakhān with 125,000 Ray pal, and when he gave his son Gulalan with him he gave 52,000 hoise¹ Alha paid his respects, when the army was ready he ordered the march from Kānauj and a numberless host went forth

(60) The camp was pitched in Kurhat, Jagnaik with clasped hands prayed, 'they have robbed my horse's armour, Alha Bīnaphar have it brought back Then Alha took in his hand his pen box and wrote an order 'All and evry I salute, to the Raja my best respects As you are Lakhān's relative even so be mine (65) Send back the horse & armour, why stir up a quarrel?'

The Answer — To thee and to thy grandfather defiance, I challenge the Chāndel to do his wold² The horse's armour I will not return though the fight should last day and night

Udal sends a second letter — All and each I salute to the Raja my best respects Send back the horse armour, for this armour belongs to the Chāndel (70) Such armour has no man, three lakhs and a half it is worth If you do not send the armour quickly, come out and fight in the open

Then sounded the Raja's battle drums and the rattle of his drums was heard In front were yoked the guns in the rear the rockets All the forces of the Raja advanced in the open field (75) The attack was made on Udal right well they plied the sword Young men fell in thousands horses fell without number Elephants fell in the field, and fine was the stream of gore that flowed The Raja fled from the field, Udal took him and pinioned him When they brought the Raja before Alha, (80) he clasped the palms of his hands and begged of Alha, 'Son, let me go with you?'

Then they marched from Kurhat, and came opposite the river (Jamna) For some days they travelled along the roads and then reached the river Betwa³ Prithraj heard the news and occupied forty two landing places The fight with Prithraj began, in blind fury they plied their arms⁴ (85) Young men fell in thousands, horses fell with out number Elephant fell in the field and fine was the stream of gore that flowed⁵

Ray pal and Gulalan were the elder and younger sons of Ja chand Lakhān who is seen was h^a nephew
Gāy gūr car is said to be an old word meaning without number *Gāy gowā* the cowherd is however one of the
titles of Alha

² Kurhat was on the Kānauj or northern side of the Jamna When Jagnaik was on his way to Kānauj to summon Alha he halted here Its king Ray bhan entreated him hospitably but kept the chariot which adorned his horse

³ *Chānat* and *talāl* both mean defiance

⁴ *Māle mā dān* literally the play of heroes (*nālī*) is one of the stock phrase of the cycle for a battlefield

⁵ Here we have one of the stock descriptions of a battle repeated over and over again in the cycle in identical words It occurs again ten lines lower down *Asra* means countless *bāsi*, *ma*

Māruk bandhāna is to be the elbows behind the back

⁶ The river Betwa for the greater part of its lower course forms the boundary between the districts of Hamurpur and Jalaun Urai where the final struggle between the Chāndels a d by Alha's forces and Prithraj took place is the Head Quarters situated on the latter district and is same eight or ten miles from the left bank of the Betwa

⁷ *Alha* b and unconscious *dī* and *mām* at before the eyes

⁸ See also e verse 76

Slain was the son of Miyan Talban where the sword was busily plied Udal heard the news, he flew upwards with his horse¹ and so reached the thick of the fight and exacted vengeance for the Sayyid (90) He slew the son of Pirthuaj the leader of all the champions Pirthuaj pressed hard then busily were weapons plied Alha's forces turned back and all the champions fled then Lekhan stayed their flight and busily were weapons plied The Prince slew seven hundred the Chauhans pressed hard (95) when Chaura sought to seize the prince fourteen hundred Chauhans were cut down² Alha's force fled Then the Princess Machhil saw and came, 'she mocked at Udal and said Brother whither are you fleeing?'

Machhil — Give me the dagger from your belt your shield and sword or spear, a Cutch horse pure in breed among a hundred thousand (100) You fear to die — then don the garb of women, paint your eyes with black powder and part your hair with pearls Turn Brother Udai³ turn and fight or I must lead and rally the host

The foremost warrior of Ganjai was cheering on his infant⁴ Ray bhan of Kurhat was dealing blows to the elephants, (10v) Bachhraj was giving Gujarat to feed the vultures, Dasihar on the banks of the Bagun set flowing a river of blood,⁵ and Jagnaik said to Ali: Of your house who ever fled?

On hearing the words of Jagnul the Banaphar came forth from the crowd as the cobra comes forth from her hole with expanded hood⁶ The company moved forward to where Prince Lekhan lay, and seeing Udal approach Chauha brandished Malkha's shield⁷

¹ The horse had wings like Ali

² If re/la or more/a lere=a place of comic t an arena It usually means an entrenchment or pocket Compare spec men IV cor 110

³ Chauha or Chauji was the son of Dariyal an Alai woman and consequently half brother of Ali and Udal on his birth he was exposed in the river Narmada and was saved and brought to Pirthuaj Chauhan who reared the child and when he grew up appointed him to a command in army He was however fighting against his own kinsmen and lost his life

⁴ Macchil or Macchi at war the glister of Raghu Mahi of Hindur and the wife of Ali According to another legend it was Daulat Ali's mother who thereupon renounced the most celebrated piety in the whole cycle The remains of her bones are said to be taken from Chalisgaon

⁵ See Udal

⁶ The three sons of Ganjai Hargi Dabagh and Pir Dabul had previously been conquered by Ali accompanied from Jamnagar

⁷ Udal appeared to be the uncle of Ali and Udal and father of Malluwan who also killed in fighting Pirthuaj at Soraikot to the south of Malabar he led the lands of Gajigang of Gurjart

⁸ It is somewhat longer than the former Bahal along way to the south east on the other side of Malabar Dabul probably means the son of Dabul Ali and Udal

⁹ It was the duty of Jagul or Jauhal to see that no one violated the battle field

¹⁰ Set=seal seal

Malluwan also is said to be the son of Ali and Udal who after his loss

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDÉLI (BANAPHARI) DIALECT

(DISTRICT HAMIRPUR)

SPECIMEN IV

साखी।

जे सुर सारदा दये कोयल का भोरा का दीन्ह गूजार ।
 वे सुर सारदा मोह का द नकशा कहाँ बनापर क्यार ॥

पवारा।

देहली के कुवाँ में।

घन पनघटवा गढ़ सम्हर के सब सखियाँ भरती पान ।
 चौन्हा चौन्हा मोरी सखियो यह असवारी कहाँ कै आय ।
 कोई सखी चौन्है अग्रिम की पश्चिम देस डहार । ५ ।
 चौडा दुखहिया तौ नगनाचन चौडा मरद की नारि ।
 देय जुवाँ जुवना मा सखी तुम सुनियो बात हमार ।
 कथा हमारे आवत हैं एक इता मा असवार ।
 सोने घैलना धर मैंडे लये कुवना से चली भगाय ।
 चाल मधुरियन भागी तौ जेह की जमी न छू जाय पाँव । १० ।
 घरी महरत के चंतर मा फाटक तर पहुँची जाय ।
 ज्वारे गदुलियाँ चौडा से चबर करे दोऊ हाथ ।
 भेद बताय हे उर्द्द मा कैसी घली तरवार ॥

चौडा का जवाब।

काह बताऊँ में दार मा कुछ मो से कहो ना जाय ।
 नाहर हुड़ गा वर्मानन्द सब साँवैत धर धर खाय । १५ ।
 बारा बेटा हन डारे तेरा हने हमाद ।
 उर्द्द चौसठ के मरवा मा कर डारी देस कै रॉड ।
 हुकुम तौ हीन्ही बादशाह ने मैं ने मारे वर्म चदेल ॥

चौड़ा की जोरु बेला के पास चली ।

दृतनी वातैं सुनी औरत ने
जँच नागवर ती बेला की
सोवै कन्या बादशाह की

चौकन का चली भगाय ।
चढ़ गे तौ खात लगाय ॥ २० ॥
चहर पकरी जाय ।

चौड़ा की जोरु बेला से बोलो ।

सुरंग चुनरिया तुम छोर डारौ
कंथ जूझ गा उरई मा ननदी

कर चुरियाँ चटकाय ।
आबो रँड़ापौं त्वार ॥

बेला बोली ।

धर दुदकारो महलन मा
कन्य हमारे बारे हैं

कम-जातिन सुन वात हमार ।
खेलत हैं सखन के साथ ॥ २५ ॥

चौड़ा की जोरु बोली ।

लरका भरोसे हैं भूली हा
बारा बौरन जिन हन मारे
उरई चौसठ के मरवा मा
मोर न मानस जाय पूँछी ले
लागी कचहरी चौड़ा की

ननदी सुन वात हमार ।
तेरा मार इमाद ।
कर डारी देस कै रँड़ ।
आये हैं बौरन तुम्हार ।
चड़नंगी लगो दरवार ॥ ३० ॥

बेला बोली ।

नगर महोवा मैं देखो ना
रानी पद्मिनी का देखोय ना
एड़ी महावर कूटो ना
तोही न चहिये चौड़ामन
ले ले सरापै चौड़ामन

देखो ना किरतुवा ताल ।
पूज्यो ना मनियाँ देव ।
लागो ना चुनरिया दाग ।
कर डारी निरासिन रँड ।
वर कै खाक हुइ जास ॥ ३५ ॥

चौड़ा बोला ।

दैनहौं जुबावैं तब चौड़ा ने
कुसगुन बालति हा घोड़ा मा
फते गुसैयाँ ने मोरी कौन्ही
स्थाही सुपेती का मैं मालिक
हुकुम दैन्ह है पृथीराज ने

बेला सुन वात हमार ।
कुछ मो से कहो न जाय ।
तोही बुरा लाग कस आज ।
संभर मा हीमा तिहाव ।
धर ल्याऊं पद्मिनी नारि ॥ ४० ॥

वेला बोली ।

दीन्हीं जुवावें तब वेला ने
एक लरकवा की मारे तैं
सास हमारौ का धर पैहै
चौड़ा सुन वात हमार ।
व्यालस वढ़ वढ़ बोल ।
जब डिल्ली दिया नष्ट हो जाय ॥

चौडा बोला ।

दीन्हीं जुवावें तब चौड़ा ने
हुकुम तौ दीन्हो या ने रामा का
जूझो ब्रह्मा है उर्द्द मा
भ्याहर राजा है महुवे का
यहै पिथौरा जानै ना
घाट कालपी मे निकरी जा
वेला सुन वात हमार ।
काका सुन वात हमार । ४५ ।
सेवा करै बनापर आल्ह ।
धर ल्याव पद्मिनी नारि ।
जानै ना सती बहार ।
धर ल्याव पद्मिनी नारि ॥

वेला बोली ।

हँस कै वेला बोलन लागौ
नाहर पाले हैं परमाल ने
अँगुरौ उठाय देय परमाल
काका सुन वात हमार । ५० ।
राखै भुइँ-धरा मॉफ़ ।
तौ डारैं जान से मार ॥

चौडा ने रामापति से कहा ।

अच्छे अच्छे घोड़ा लै ले
आधी रात के अमला मा
जौ लै ले नौक सवार ।
निकर जा पह्ले पार ॥

वेला ने चेरी से कहा ।

इतनौ वातैं सुनी वेला ने
बाँदी बाँदी कहि गुहिरावै
जैयैं जैयैं महलन का
कलम द्वाइत हाये लर्द्द
राम रमौवल सब सौंतन का
घोड़ा विंदुलिया की बुड़ा भा
मैं तो से पूछौं रे जदल
तोरे नाहर के जौते जौ
घाट कालपी मे आवत है
बाँचै न रामा रे घाटे मा
दीन्ह गुरु ललकार । ५५ ।
बाँदी सुन वात हमार ।
बसता मोरो ल्याव उठाय ।
कागद लच्छे उठाय ।
जदल का लिखै परनाम ।
कौ मर गा रजा परमाल । ६० ।
तैं सुन ले वात हमार ।
महुवे होय हँसौवा ल्यार ।
रामापति गूलियर क्यार ।
चाहै सात धरै जौतार ॥

बेला ने हरकारे से कहा ।

तब हरकारे को बुलवावै
काट बँगीरे देंव जलमौ भर
यहैं तौ चौड़ा जाने ना
खबर जनाय दे तैं कदल का
ठोक जहाज धरै सँडिनी पर
याड़ा खगावै सँडिनी के
रातिन दौरै औ दिन धावै
कछू दिना केरे अंतर मा
लंबी सिराचन का तँबुवा लगो
घिरी दावनी तौ दक्खिन कै
गज कोस लौ जाजम पर गै
पलथी से पलथी जहौँ अरभी तौ
भार करचुखौ औ कछवाहे
कुरी निवारा जहौँ बैठे ते
खाये अफौमन के सनका रहैं
देवी भगवती धरी पलथी पै
गिरो सँडिया जाय बेला का
कट सँडिया से नीचे गिरो
कौन्हीं सलामैं जाय गदिया का
झुलफे कागद जब टारत तो
वर कै कदल कुछला हुइ गा
डिरिया डिरिया कहि ललकारै
झपठ पुकारा तुम आळ्हा का
चलियैं चलियैं तुम बजरंगी
तुरतै नेगो तो बजरंगी
घरी महरत किन बीतौ ना

भारै बेल कुमारि । ६५ ।
अमलोकर देस छहार ।
ना जाने रामापति गुलियर क्यार ।
रामा आवत है गुलियर क्यार ॥
तुरत भवो असवार ।
बैहर साथ उड़ाय । ७० ।
बौचौं ना करै मुकाम ।
जाय उरद्द मा गरद उड़ान ॥
चैदवा आसमान मड़राय ।
जहौँ चौ-मुक्क बौ भालर लाग ।
गदिया कोज डेढ़ हजार । ७५ ।
ढालन भुँड़ै हरियाय ।
सेंगर धार पैवार ।
रजपूत टिकौना लाग ।
विन मारे न बदलै बात ।
जैसे ल्लाटै कालिया नाग ॥ ८० ॥
तम्बू के मले मैदान ।
चरपेट ढाल तरवार ।
परवाना दीन्ह घमाय ।
नजरत तो करिया आँक ।
गदिया मा काल-रूप हुइ जाय ॥ ८५ ॥
डिरिया सुन बात हमार ।
जलदी द्या खबर जनाय ॥
तुम्हें बुलवावै लहुरवा भाय ॥
तँबुवा का परो दुराय ।
तंबू मा जुमुक गा जाय ॥ ९० ॥

जाय ललकारो तो जदल का
 डॉडे डँडैया की तोही खटको
 में तो से पूँछौं जदल
 घाट विचारी चौडा ने
 घाट जालवन भे आवत हे
 दीन्ही जुवावें तब आल्हा ने
 अच्छे अच्छे तें घोडा ले
 वाँचे न रामा गलियन मा
 जेही जेही माँगो तवू मा
 दीन्ही जुवावें तब आल्हा ने
 जो तें माँगस तवू मा
 सीहा सिरैंजा का मोह का दे
 अली अलावर औ काले खाँ
 बेटा बहुवली सव्यद का
 मन मन आठा जे खाते ते
 धरें कल्यावा बोह पतरी मा
 अहिर मतौवा दे वर्हा का
 द्यारवौ इकीकत मे रामा कै
 हुकुम तौ दीन्हों तो आल्हा ने
 जो जो माँगे तें तंवुवा मा
 भाई सिरसवा का छोडे जा
 जेयें जैयें तुम बेटा जदल
 पर गे धावा एकै दा
 कछू दिनन केरे अतर मा
 वाँध मोरचा लये जदल ने
 आठ बज केरे अमला मा
 जब ललकारो तो जदल ने

जदल सुन वात हमार ।
 या तोही दाव कीन्ह चौहान ।
 काहे बुलबाबो दुपहरी माँझ ॥
 रामा का कीन्ह तव्यार ।
 पकरे का पद्धिनी नारि ॥ ६५ ॥

जदल सुन वात हमार ।
 औ छडे छडे असवार ।
 मिर काठौ भूँड लुटाय ॥
 मुह-माँगे दे मोही ज्ञान ॥
 जदल सुन वात हमार । १०० ।

तोरे बोल करो परवान ॥
 कनउन का लाखुन रान ।
 जड़ी वेग सुलतान ।
 जेह का घरियक आल्ह डराय ।
 सरभुच बुकरा खाँय । १०५ ।

वह पतरी घुन हुड जाय ।
 इतर्न सव कर दे तव्यार ।
 वाँचौ ना गूलियर क्यार ॥
 जदल सुन वात हमार ।
 म सव बोल कीन्ह परवान । ११० ।

मियौं ताल्हन बनारस क्यार ।
 वाँचै ना गूलियर क्यार ॥
 गैलन मा परे दुराय ।
 नद्वी मा जुसुक गे आय ।
 नदिया के मले मैदान । ११५ ।

रामापति पहुँचो आय ॥
 मोरी सुन ले ज्ञान तैं वात ।

कौने दिसतर तोरे जलमौ मे
 में तो से पूँछो औरे अलवेले
 छल तौ कीन्हो तो रामा ने
 पच्छिम दिसा मा मोरे जलमौ मे
 आहूं सौदागर में घोड़ेन का
 मुनी विक्रौ में घोड़न कौ
 तव लखकारो जदल ने
 होत भुरहरे औ पहुँ-फाटत
 रस्ता कर देव में गैलन मा
 वातन रोसन हुड़ बतरस गै
 भल समझावो जदल ने
 चीन्हा जानी भै दोनौ कै
 हँस कै जदल बोलन लागो
 एक लरकवा के मारे से
 इस कै रामा बोलन लागो
 कोटिन कैहे में मनिहो ना
 इतनी वात सुनी जदल ने
 तोही चुनौटी सामीसुर का
 पूरब पच्छिम उत्तर दक्षिण
 पूरब चृच्छिम उत्तर दक्षिण
 जगद्वाय धुरमुहूं लौ मारोय
 सेतुबन्ध रामेसुर मारोय
 धार नरवदा कौ बँववाई
 तेह कौ जलनी का अस ब्वालै
 वातन रोसन जादा भै
 कढ़ी भगवती नदिया मा
 मारे सिरोहिन के बोला परै
 कट कट चिता गिरै धरती मा

कहाँ धरे औतार
 तैं कौन देस कै जास ॥
 वात कही बनावट केर । १२० ।
 हुई धरे औतार ।
 घोड़न का बिचै जाँब ।
 घोड़ा महुवे बेचन जाँब ॥
 सौदागर सुन वात हमार ।
 जब रथ निकरै सुरजन क्यार । १२५ ।
 फिर चले जैयो नगर महोब ॥
 वातन से बढ़ चली रार ।
 मानै ना गुलियर क्यार ।
 नदिया के मले मैदान ॥
 काका सुन वात हमार । १३० ।
 ऐसी दगा विचारा आन ॥
 जदल सुन वात हमार ।
 धर ल्याँ पद्धिनी नार ॥
 गादौ डारौ चवाय ।
 जिनके आँय पिथौरा गाय । १३५ ।
 हन डारे चारै धास ।
 टापू वाज बेंदुला केर ।
 मेला कीन्ह वटेसुर क्यार ।
 लका लग कीन्होय डॉड ।
 जो उलट पक्काहैं जाय । १४० ।
 तौ मोहो जीवे को धिरकार ॥
 वातन से बढ़ गै रार ।
 औ रन उड़र घली तरवार ।
 तरवारन गरद उड़ाय ।
 गिरै घोड़न के सुम्मार । १४५ ।

विन विन बहियन के असवरवा
 विगिर भसूँडर के मंगल भे
 जे सिर बाँधत ते कुसमहनी
 उँय सिर लोटै धरती मा
 रात की मारन मा दिन निकरो
 तिल तिल धरती धरै रामापति
 मार के मंगल का निकरि गा
 सेर के चाकर का को मारै
 मोर बिराई होय महुबे मा
 दाव बेंदुला का सुहरै गा
 मैं तौ टाँडे का ईं नायक
 तोर विराई मैं महुबे मा
 एड्हिन निरखे औ मूँडे से
 जेठे पठे दे भोहरा का
 हँस कै जदल बोलन लागो
 एक तौ जेठो है बजरंगी
 दूसर जेठो है सिरसा का
 महीं सयानो मैं जेठो हौं
 दीन्हीं जुवावैं जब रामा ने
 घाल सवाही पहिले ले
 दीन्हीं जुवावैं तब जदल ने
 तोरी साँगन से बचि जैहीं
 साँग शनौचर का उलभारै
 उद्धर कै मारै टीका मा
 माथ नवावैं का अगवन भा
 मुहियाँ सुखाय गई रामा कै

विन थुभरिन के घार ।
 दल होय कराह कराह ।
 लागत ते अतर पुलेल ।
 मारी फिरै ढाल तरवार ।
 औ दिन कै हुड़ गै साँझ । १५० ।
 पै छाँ धरे कूट जाँय घाट ।
 भोहरा के मले मैदान ।
 विड़वै का जलम के द्वाख ।
 कढ़ि आवै मले मैदान ॥
 आल्हा का लहुरवा भाय । १५५ ।
 मैं ईं दल का सिरदार ।
 सो कढ़ि आवै मले मैदान ॥
 बेटा सुन जे जदल बात ।
 जो अँगवै लोह हमार ॥
 काका सुन बात हमार । १६० ।
 हाथि ना गहै तरवार ।
 तैं सिर काटो मूँड़ लुठाय ।
 अँगवैं का लोह तुम्हार ॥
 बेटा सुन जदल बात ।
 रहि जाय जियत की लाह ॥ १६५ ॥
 काका सुन बात हमार ।
 पाछे है बार हमार ॥
 पटिया कै याड़ लगाय ।
 बेला अनी देत वरकाय ।
 पाछे जाय गरद उड़ान । १७० ।
 सुख भाँवर पर गे गाल ।

बार तौ सरदू का चूकोंये ना नदिया हुवोंये सँग का वार ।
 उदसा आय गई दिल्ली कै जो मोहीं दगा दीन्ह इथियार ॥
 दूसर सावर या उलभारै है कै बबुर के भात ।
 छाती मारै का तजबौजै जदल खिलो नठन के साथ । १७५ ।
 हन कै सावर मारत तो जदल लै गा ढाल से टार ॥

 अब ललकारो फिर जदल ने काका सुन वात हमार ।
 उसरौ पावे तें दोहरी मारी तिसरे हैं बार हमार ।
 ऐसे खिलियै दल भीतर जैसे कुबौं भरै पनिहार ।
 दीन्हीं जुवावै तब रामा ने जदल सुन वात हमार । १८० ।
 कौ तें करवा पढ़ि आवै कौ सिखी बरारै सँग ।
 भल मैं मारो तोही नदिया मा तोरे अंग चढ़ो ना घाव ।

 ना मैं करवा पढ़ि आवै ना सौख्य बरारै सँग ।
 सँगे तुम्हारी आहीं कच-लुहिया दीन्हें ना लुहारन दाम ।

 बोझी माता के लड़का तुम बोदे हैं पिता तुम्हार । १८५ ।
 घौ लड़कैयाँ तुम पावो ना किंहुँचा मा वलै निहाय ।
 सँगे हमारी अँगई ले जो बनवाई रजा परमाल ।
 सँगन मोरी से जो बँचिहा ता घर छठो करायस जाय ॥

 लंवे लै गा या घोड़े का औ धरती का दै कै खभार ।
 सकती देवता तें मनिया देव राजा धर्म चंदेले क्यार । १९० ।
 हुइ जा दाहिन तें माई बेला गजा वरमजीत कौ नार ॥
 सँग छाँड़ दई याँ हाये से जहना परी दुहेली मार ।
 गिर गा रामा ज्ञाँ खितन मा कोउ छूटी न वाँधै पाग ॥

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BANAPHARI) DIALECT

(DISTRICT, HAMIRPUR)

SPECIMEN IV.

TRANSLATION.

Introductory Couplet — As thou Sarasvati granted to the cuckoo the power of song, and to the bee to hum melodiously, so, Sarasvati, grant thou unto me such melody, that I may sing the story of the Banaphar

The Narrative—Scene—A well at Delhi — Crowded were the water stairs of Samhar fort, all the fair friends were drawing water¹ One cries, ‘see, see, my friends, whence comes thus array?’ (5) Some think the traveller is from the south east, some say he is from the west, but Chaura’s sprightly bride lord Chaura’s spouse,² at the well gave answer, ‘hear my words, O my friends My lord it is who comes, riding on a single tusker’³ With her golden pitcher on her head from the well she darted forth, (10) with such dainty steps ran she, her foot touched not the earth, and in the space of a minute or two she arrived under the gate With clasped palms she spake to Chaura waving over him her two hands in welcome⁴ ‘Tell me,’ cried she, ‘the secret, how was the sword wielded at Urai?’⁵

Chaura — How can I tell it at the door? Nothing can be said by me (15) A very tiger was Varmanand, seizing and devouring all our champions⁶ Twelve sons (of the king) were slaughtered by him, thirteen sons in law were slain, on the broad plain of Urai countless women were made widows⁷ Then the king gave me the order, and I smote Vaimm Chandel

Thus much the woman heard and ran full speed to the palace square, (20) to Bela’s high raised upper chamber she ascended with hasty steps⁸ The king’s daughter was sleeping, and she plucked her sheet (to awaken her)

¹ *Samdar* here means Delhi

² *Aggim=agni Lon Daha* is a wayfarer

³ *Rega ding Chaura* see specimen III verse 50 note *Rega nacha* is clever lively troublesome =*eha chal*

⁴ *Kantka* = husband The single tusker was of course an elephant

⁵ *Jewara jorar gadiliya* the palm of the hand *chawar lar*; *a* is to wave (the hands) as a chowry is waved

⁶ As explained in the introduction the final battle in which Prithviraj Chauhan defeated Pirmal the Chandel took place at Urai Chaura although a Chandel and the half brother of Alha and Udil was one of Prithviraj’s most trusted commanders On the other hand Bela P’s daughter was married to the boy Brahmaji Pirmal’s son She is still in her father’s house i.e. in the enemy’s camp although his a good wife she is an enthusiast a partisan of the Chandels This explains the savage glee with which Chaura’s wife tells her of her widowhood the greater calamity that can befall an Indian woman and speaks ill of in the present instance Bela on hearing the evil designs acts like a true Rajput hero ne

Brahmaj’s full name was Brahmatji Varma Here he is called Varmanand In verse 18 i.e. is called Varmm in verse 45 Brahma, and in verse 107 Barma The title Varma is as often as not itself pronounced Brahma

⁷ Literally in the earth (*mar* or *avaras* = *mats*) of (the plain which was) sixty four (kms wide)

⁸ *Urag-war* — an upper room *lat* = foot

Clawas wife — You grayed robe you must now give up your bangles you must break Your husband has fallen in Urai sister your widowhood has come¹

Bela — Avaunt! Out with you into the palace! Mean wretch! Hear my words
(25) My husband is still a youth and will be sporting with his comrades

Clawas wife — With hopes of his youth are you deluded Sister hear my words For he it was who slew twelve grown up heroes² and smote down thirteen of the king's sons in law and in the broad plain of Urai he made countless women widows³ If you still believe me not go and ask for your hero (brother) his arrived (30) Chaura now gives audience and splendid is the courtly throng⁴

Bela — The city of Mithobri I saw not I saw not Kurni's lake Queen Padmini have I never seen I have not worshipped Manjhi Deo⁵ From my feet the crimson sash has not departed nor is my bridal garment soiled it was not meet that you Chaura man should make me a helpless widow (35) My curse upon you Chaura man may you be burnt to ashes

Then Chaura gave answer and said Bela hear my words Words of ill omen are you speaking in public but I can say nothing⁶ God made the victory mine how then do you this day take it ill I can make black white and white black, in Samhni a third shringi is mine (40) Pithuaj has given me the order —I will seize and bring the Lady Padmini⁷

Then Bela gave answer Chaura hear my voice Because of smiting a boy you speak big swelling words but my husband's mother you shall never seize till Delhi's every lamp be quenched

Then Chaura gave answer Bela, hear my words (45) I gave orders to Rama saying Friend hear my words⁸ Brahma has fallen in Urai the Banaphur Alha attends him, Mahobi's Raja is woman hunted⁹ go seize and bring the Lady Padmini Let not Pithuaj know of this¹⁰ nor the pure Ballar By Kalpi's ghat go forth seize and bring the Lady Padmini

(50) With a mocking laugh quoth Bela 'Friend hear my words Tigeris Parmal has murtured underground he keeps them Parmal at any time has but to raise his finger and they will rend and slay'

She calls Bela her husband's sister (xvi) Chauri has been adopted by Prati by Bela is looked upon as a sister

¹ *Dhar* = what ones you are driving away a dog *Dhal* = an interjection meaning out of this Comp a Hand *tun* terrible *Tamj* *tun* = of low estate (fem)

² *Ic* He is no longer a boy as you fancy so he has been able to slay all the well grown men

Dee La literally (w lone) *La* a female

³ *Aryang* = large girdle lenore in girdle

⁴ *Brahm* *tal* *tal* *ta* *yo* *thi* *la* *not* *yo* *thi* *ha* *do* to his own home The I sat *Sigur* still a clear leap and space out of water at Malobri It was built by Varman (1060-1086 A.D.) *Pala* was one of the titles of Mahadev Parmal's Queen The temple of Mahadev was one of the glories of Malobri It exists to this day though partially ruined

⁵ *Wl* I was applied at the time of the wedding

⁶ *Bivalat* here a elsewhere for *bop* i

Giebh org *ra* = the Hand off a most ably room

⁷ *Parimal* Q. en

⁸ *I* am and *ti* is a person that is the speaker

Ram = Ramapati or *Kali* not solely merely a term of friendly address

Mardar = meher

For Chaura also will have gone to us if *Pitara* = *Prati* by Ballar = a name of Ali Jalsip a north end of Urai on the bank of the Jamuna

Chaura orders Ramapati—The best of houses take, and take picked riders, and at the hour of midnight pass over to the further bank

Having heard thus much Bela uttered a loud scream, 'Handmaid, handmaid,' she cried, 'handmaid, hear my words Go straightway to the palace and bring me my writing bundle' The pen and inkstand she took in her hand, and took up the paper She gave salutation³ to all the warriors, and to Udal reverent greeting (60) Has the horse Bendulya⁴ grown old? Or has Raja Paimal died? I ask of thee, O Udal, heed thou well my words Whilst thou, O tiger livest, wilt thou become a laughing stock in Mahoba? Passing by Kalpi ghaut Ramapati of Gwalior is coming See that at the ghaut Rama escape not though he should assume seven forms'

(65) Then stout Princess Bela called a runner and said, 'I shall set apart and grant you lands⁵ to enjoy unhindered all your life, but let not Chaura know of this, nor let Ramapati of Gwalior know Only tell the news to Udal that Rama of Gwalior is coming'

He cleaves his saddle and binds it on the camel, and quickly mounts⁶ (70) With his heel he urges her on, flying like the wind⁷ By night running and by day speeding, midway he makes no halt Thus in a few days space, with a cloud of dust flying, he reaches Urai A tent with long walls was pitched, the summit of which soared to heaven⁸ An enclosure surrounded a pavilion of Deccan woof, with fringes attached to its four sides⁹ (75) To the space of a mile floor clothes are spread of cushions there were some fifteen hundred, where the people sat cross legged and touching each other the shields covered the earth as blades of grass Apart sit Kuchuli and Kuchhwaha, Sengar and Dhar Pāwai¹⁰ There sit the Rajputs clan by clan reclining on cushions bemused were they from the opium they had eaten men who without blows would not change their purpose (80) Each man with his sacred sword upon his thigh, like a black snake coiled

Bela's camel came lighted on the tented field Jumping down from the camel he alighted adjusting his shield and sword¹¹ and his respects before the seat of the chief, and presented his orders While opening the folded letter and looking at the black characters¹² (85) Udal burned as a coal and became like dark death upon his throne

Durya, Durya¹³ he shouted, 'Durya hear my words Instantly call for Alha, quickly give him notice'¹⁴

¹ A *basta* is any wrapper and especially the bundle of writing materials which are kept tied up in a cloth

² A *da rat* is a portable case containing reed pens and rags sodden in ink The paper is held in the left hand while writing

³ I literally headed the letter with Rām Rām Saunt = Salutation

⁴ The name of Udal's horse

⁵ Jagirat = jagir

⁶ Thok means to beat dust clean Jāhāj is a camel saddle pad सूर्यन or सूर्यन = a she-camel

⁷ Yara = a dig of the heel वारा = the wind

⁸ A *siracha* is the canvas side or canopy of a tent the *chādī* is the ornamental top of a tent pole In Hindi *siracha* is a single pole tent

⁹ A *dauñas* is a canopy tent or *stamya* Here commences one of the stock descriptions Compare specimen III v 9

¹⁰ These are all names of Rajput tribes Each tribe sat apart from the others in order of precedence

¹¹ *Char-pet*—to adjust put to rights

¹² *Kal-pāc* is a corruption of *qāf* a lock *Tar* is to open a letter In *nay-rat* we have one of the rare instances of a foreign (Arabic) word treated as a verb and conjugated.

¹³ Durya was the groom of Udal's horse Bendulya

Dwija calls Alha — Come on come on O thunderbolt of war your younger brother calls you Siba ghatway came forth (Alha) the thunderbolt and rushed into the tent (90) Not a minute not a second passed before he arrived in the tent He then called out to Udal Udal hear my words Are you troubled with your neighbour on the border³ or has the Chauhan pressed you hard? I ask of you O Udal why have you sent for me at the point of noon?

Udal — A stratagem has Chaura planned Ruma he has made ready (95) who is coming by the pass of Julaun to seize the Lady Padmavati

Then gave answer Alha Udal hear my words The best of horses take and well chosen horsemen⁴ Let not Ruma escape on the roads cut off his head and bring away the trophy

Udal — Whomsoever of the young men I may ask for in this tent give me is I ask (100) Then gave answer Alha Udal hear my words Whomsoever you ask for in this tent I shall grant your prayer

Udal — Siba of Sirungia give me Prince Lal han of Kanauj Ali Alawar and Kala Khan with Juri Beg and Sultan and Bahubali the son of the Sayyid whom Alha himself for a moment fears⁵ (105) (Men these were who could eat a mound of flour each and would each eat an entire goat⁶ And the leaf dish on which their morning snack was placed would crumble to dust) Give me Varmas Ahir Matauwi —All these make ready for me and I shall learn the truth about Ruma he of Gwalior shall not escape⁷

Then Alha gave order saying Udal hear my words (110) Whomsoever you asked for in the tent all have I granted to you Only leave behind my brother of Susa and Mij in Talhan of Benares⁸ Go on your way Udal, my son he of Gwalior must not escape

Together the men rushed forth and dashed along the roads and in a few days space arrived at the river (115) Udal threw out his pickets in the battlefield by the river and at the hour of eight o'clock Ram pati arrived When Udal cried aloud and said Young man hear my words In what region did your birth occur? Where did you assume mortal form?⁹ I ask of you my fine fellow to what country are you going?

(120) Then Ram planned a stratagem and spoke words of guile In the west country was I born and there I resumed mortal form A horse merchant I am to sell horses am I going I have heard of a market for horses to sell a horse am I going to Mihobhi¹⁰

Then Udal cried aloud Merchant hear my words (125) At dawn even at break of day when the chariot of the sun comes forth I shall make way for you after that if you please go on to Mihobhi

³ Day rang in suddenly the wife of body + the thunder bolt Comp ret glid of in a bell Sing ales
T r y broke to the tent

⁴ D²ra—the fate country D²ay = an inhabitant of the same

⁵ CII²er—prak d²le fed

⁶ Siba was the son of Ali us suster Iukhan was nephew of Iukhan I²ng of Janauj The others were all sons of Gayy² Tali in M²yan of Benares

⁷ Sar neck = sam ch

⁸ The root der er dy r = explained as meaning to learn

⁹ Malik² n was the first cousin of Ali² and Udal It is f² that S² was c²st of the Dianam He bore the b²nt of the Ch²l²an f² at sk and was t² killed H²l² t² ruf need to arise 16² I know so that Ali² cannot prop rly refer to l² m²ero as a b²ler Who else can be referred to I do not know

¹⁰ Mihobhi usually intendments here means a posts or p²chots Compres sp e men III verse 89

¹¹ D²antar = d²efantar jal maw = janma

With angry talk they wrangled, and fierce waxed the war of words Right well did Udal admonish, but he of Gwalior heeded not Each leaned to know the other in the battlefield by the river

(130) With a mocking laugh spake Udal, 'Uncle, hear my words Because of smiting one boy, you have come and planned such a scheme'

With a mocking laugh spake Rama, 'Udal, hear my words You may speak a million times, but I shall not heed and will seize and bring away the Lady Padmini'

On hearing these words, Udal gnawed his palm (in rage and cried),¹ (135) 'To the defiance, and to Swamisuri, from whom sprung Pithaura Ray' East and west, and north and south were ravaged the four regions, east and west and north and south, was heard the tramp of Bendula's hoofs As far as Jagannath and Ghurmuha did I smite, I held the fan at Batesar, Ramesar of Setubandh I smote, even unto Lanka did I take tribute² (140) The stream of the Naibada I banked up, so that it turned and flowed westwards³ If to such a man's mother⁴ you should speak as you have done, then were it a shame for me to live'

The angry talk increased and fierce waxed the war of words The sacred blade was drawn at the river side, in a torrent of battle was plied the sword⁵ Under the scimitar blows gushed out jets of blood, the swords raised the dust⁶

(145) Fighting elephants as they were cut down fell to the earth, troops of horses fell,⁷ there were riders without aims, and horses without noses,⁸ elephants lost their trunks, the host yelled in agony⁹ The heads which were wont to be tied with saffron turbans, and to be dressed with *attas* and sweet oil,¹⁰ those very heads were rolling on the earth, while shield and sword clashed all around (150) During the slaughter of the night day appeared, and during the day's fighting evening came on

Ramapati held to every inch of ground, but his pickets that were stationed there gave way¹¹ Urging on his elephant he came out into the forefront of the battlefield

Ramapati—A trumpety servant who would slay, and so bring together the sins of a lifetime¹² If there be my match in the ranks of Mahoba let him come forward in the battlefield¹³ (155) Urging on Bendula, Alha's younger brother came to the front

¹ *Gad* = *gad*: *lyra* the palm of the hand

Somesvara was the name of Priti mājīs (Pithaura's) father He ruled at Aymer

² Jagannath is the temple of Puri in Orissa Ghurmukhā is said to be a fabulous country where the people have horse faces Batesar is the well known town in Ag a district famous for its horse-fair Setubandh is the line of reefs joining Cape Comorin to Ceylon At Cape Comorin there is a temple of Siva Mal esvara Lanka is Ceylon

³ I do not know to what legend this refers

⁴ *I e Padmini*: She was really his maternal aunt *Jalans for janans*

⁵ Regarding the use of the name *Bhagwati* for a sword see note to specimen III verse 14 *Ur* is a torrent a stream Compare verse 169

⁶ *Siroh* is a kind of two edged sword said to be named after the place of its manufacture *Boja* means a bubbling torrent

⁷ *Chinta* is a kind of fighting elephant *Summar* = companies rows

⁸ *Ti bhari* = a snout a face

⁹ *Mangal* is explained as a kind of elephant and *Wazirar* as his trunk *Karak* is a cry of pain

¹⁰ *Kusamolans* is a turban dyed red with saffron (*Lusum*)

He ghat = *morchā*

¹¹ A trumpeting servant is literally a servant of a seer : e. one whose wages is only a seer of food a day *Bir/awat* = collects *danki* = *dosh*

¹² *Biras* = match equal

Udal — Here am I the leader of this camp and of this host the chief¹ I am your match in the ranks of Mahoba therefore am I come forward in the battlefield

Looling at him from heel to head (Rama said) Son Udal hear my words Send your elder brother to the front who may be able to withstand my steel

(160) With a mocking laugh spake Udal Uncle hear my words One elder brother is the Thunderbolt of War who takes not his sword in his hand The second elder brother of mine was he of Suwa whose head you cut off and carried away² Now I am fully grown I am the eldest able to withstand your steel

When Rama gave answer unto him Son Udal hear my words (165) Take the first cast of the javelin if so be that you have any desire for life left in you³

Then gave answer Udal Uncle hear my words From your darts I shall escape My turn comes after yours

Briandishing the javelin Simichin and resting on the front of the howdah⁴ Rama poured blows on his forehead but Bula ever turned the point⁵ (170) Udal advanced to make his salute with a cloud of dust flying behind him⁶ The countenance of Rama withered his face became dim his jaws fell⁷

Ramapati — As a boy I never missed my cast with a stonewall now but now at the river side I have missed my cast with the javelin⁸ An evil day has come for Delhi when my weapon has played me false⁹ A second bar of iron he brandished a hard nut for an enemy to crack (175) he intended to strike on the chest but Udal had learned from jugglers the art of fence¹⁰ forcibly he smote with the bar but Udal warded it off with his shield

When again Udal cried Uncle hear my words After your turn was over you give a second blow the third turn is mine¹¹ Let us fence before the host (each in his turn) as a well is worked by the seekers for water¹² (180) Then gave Rama answer, 'Udal hear my words What have you conned a potent charm or learned how to invert a dart¹³? Right well I smote you at the river side yet not a wound appeared on your body'

Udal — I have not conned a potent charm nor have I learned to invert a dart Your darts are of raw iron and you have not paid the sumth his price (185) The son of a low

¹ *I tel* = also a play on the name of Alha son *I tel* or *I tel*

² *Ti s illa* He had a magis sword whi whom could withstand and held in the Rajput's use of supply he only used a sword or a spear

³ *Sai* = a Malabar See etc to zero ill also

⁴ *Sa* = a man a dart or javelin *I tel* = one that can not be evaded champion to offer the first blow to I s opponent It usually happens that another the villain allowed two or three free shots and then the hero walks round and uses *Lak* = less rope

⁵ *San char* or Saturn was the name of the javelin Rama of course was on an elephant *Pat* = the front of the lordal *Lar* = a reed a support

⁶ *Bil* was said to possess the powers of a tel *Darnay* = wading off *Agabas* = a man in front

⁷ *Hu dr* = a man

⁸ *Il r* = a boy a child *S r* = a toy arrow made of serpent skin of red gems *H ch y* = I used *Udas* = an unlucky or a day

⁹ *S bar* = a crowbar a bar of iron The second half of the no sltrally lar gg e the belted roe of a lantern The d r silt the bar was so hard that alament as soft as he led eo n compa on vil t

¹⁰ *Ji m aga n wo ave n fo e g vod bay* = tre ted as a e b

Uzari = complete

Ak lya is from the root *L tel* with the also tenet to sat s then t jult movie

¹¹ *I r* = a sile name of a clarin the root b rfr = to send off (3 magnimans or flerw se)

born mother are you, a good for nothing was your father¹ In your childhood you got no butter to eat in your waist there is no strength² Withstand my darts which were made by order of Raja Parmal, if from my darts you do escape, then you may go home and anew celebrate your birth³

Udal then brought his horse to a distance, and laying on Mother Earth the burden of his task (exclaimed),⁴ (190) 'O Mighty God, Maniya Deo, O Honour of the Chandela Raja O Mother Bela, it my right hand be thou, the spouse of Prince Bahmajit'

He on the one side from his hand discharged the dart, and it lodged in his rival's chest⁵ On the other side fell Ram on the field, where the double blow had lighted⁶ The enemy fled, a disordered rabble, none stopped to tie his loosened turban⁷

¹ *Wochha = echi & low de pable boda = low mean ins gn feeble*

² *Kishucha = pahucha* *Avay is the negative verb substantive*

³ *The chhath is the feast held on the s xth day after the birth of a child* The meaning is that if Rampati does escape, he may consider that he has passed through death and been born again

⁴ *Khabbar* burden What is meant is that he invoked Mother Earth It is noteworthy that the employment of *ka-* as a meaningless prefix is common in the dialects of the wandering tribes often called 'Gipsies of India' See Vol XI

⁵ *Ya = here opposed to Aesa there Thothan to beat, smite*

⁶ *D hald = double The blow was double as it was both natural and supernatural.*

⁷ *Ran ban = confused, disordered*

KUNDRI OF HAMIRPUR

Kundri is spoken in the extreme north east of the Hamirpur district on the left bank of the river Ken by some 11 000 people. It is also spoken on the right bank of the same river in the Bindra district. Immediately to its north lies the Tuhari of the southern bank of the Jumna which is a mixture of Bagheli and Bundeli and which has been described under the head of Eastern Hindi (Vol VI pp 132 ff). Kundri is a similar mixture but it differs on the two sides of the Ken. On the right or east side like the other dialects used in Baner it is based on Bagheli and is mixed with Bundeli. An account of this form of Kundri will be found in Vol VI pp 152 ff. On the left or west bank of the Ken it is much more influenced by the Bundeli spoken in the rest of Hamirpur and is based on that dialect with a mixture of Bagheli. In whole Kundri may be considered to be an extension of Tuhari towards the south up the lower course of the Ken.

The nature of this broken dialect will be evident from the first few sentences of the Prable of the Prodigal Son given below. It will be seen that the verbs follow Bundeli in the formation and use of the past tense except in the case of *salai* were which is Bagheli. On the other hand the postpositions *mi* in and *ta* to are Bagheli and so is the form *mieno* mine although the termination *o* is Bundeli. The general structure of the sentences is throughout pure Bundeli with the typical use of the agent case before the past tenses of transitive verbs which is unknown to Bagheli. The word *lambo* for son may be noted.

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (KUVNDRI) DIALECT

(DISTRICT, HAMIRPUR)

ई मनर्दू-के द्वी लामडा रहें । उह-माँ-से हलके ने बाप-से कहो ओ रे बाप धन-माँ-से जो मूरो हीसा होय सो मोहें है राख । तब उह-ने उह का अपनो धन बाट दओ । वहुत दिन न भये कि हलके लामडा-ने वहुत जोर-कै मुलक-माँ चला गओ । हुओं सुहदपन-में रह-के अपनो पैसा खो दओ ॥

TRANSLITERATION AND TRANSLATION

I manai le dwi l'm'ra rahaī Uh mā se h'l'ke ne b'p se
One man of two sons were Them in from the younger by father to
 kaho 'o re bap dhin mā se jo mwro lusi hoy so
it was said 'O father, wealth in from what my share may be that
 mohāī dai rakh' Tib uh ne uh la tp'no dhan bāt
mohaī dai rakha' Then him by him to his own wealth having divided
 d'no Bahut din na bhive li h'l'ke l'm'ra ne bahut
was given Many days not see that the younger son by much
 jor hai mulak mā chali gao Huā suhad'pan mē
collected having a (foreign) country in went away There licentiousness in
 rah le ap'no paisa kho d'no
remained having his own piece was squandered

NIBHATTA OF JALAUN

Although the main language of Jalaun is good Bundeli in the east corner of that district on the south bank of the Jamna we find a dialect locally known as Nibhatta which is a continuation of the Tirhari of Hamirpuri found along the banks of the same river. It is spoken by about 10 200 people.

Like Tuhan, this riverain dialect is a mixture of Bagheli and Bundeli. Tirhari is certainly based on the former of these tongues but Nibhatta which being further west, is more in the Bundeli country might fairly be classed with either. A few lines of a version of the Parable of the Prodigal Son will be a sufficient example. Note how the language struggles between two idioms. There are Bagheli past tenses like *ka/aa*; he said *dahs* he gave which require the subject in the nominative case and yet here it is (as in Bundeli) in the case of the Agent. Alongside of these Bagheli forms note the pure Bundeli *lave* they were.

Nibhatta is the last of these broken dialects which we meet as we go west.

Besides this Bagheli infection traces are also to be seen of the Kanauri spoken in Oawnpore on the other side of the river. Such is *wa ne* by him.

[No. 21.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDĒLĪ (NIBHATTĀ) DIALECT.

(DISTRICT, JALAUN.)

किसी आदमी-को दो लड़का हते । उन-में-से क्षोटे-ने बापू-से कहसि कि हे बापू धन-में-से जो मोर हिस्सा होय सो हमिन देओ । तब वा-ने उन-को धन बाँट दिहिस । बहुत दिन नहीं बैते कि क्षोटा लड़का सब कुछ जमा कर-को दूर देस चला गहिस । वहाँ बदमाशी-में दिन खोइस अपना धन उड़ा दिहिस ॥

TRANSLITERATION AND TRANSLATION.

Kisi	ād ^m i-kē	dō	laṛ ^k ā	hatē.	Un-mē-sē	chhōṭē-nē			
<i>A-certain</i>	<i>man-of</i>	<i>two</i>	<i>sons</i>	<i>were.</i>	<i>Them-in-from</i>	<i>the-younger-by</i>			
bāpū-sē	kahasi	ki,	'he bāpū,	dhan-mē-sē	jō mōr	hissā hōy			
<i>the-father-to</i>	<i>he-said</i>	<i>that,</i>	<i>'O father,</i>	<i>wealth-in-from</i>	<i>what my</i>	<i>share may-be</i>			
sō	hamin	dēo.'	Tab	wā-nē	un-kō	dhan	bāṭ	dihis.	
<i>that to-me</i>	<i>give.</i>		<i>Then</i>	<i>him-by</i>	<i>them-to</i>	<i>wealth</i>	<i>having-divided</i>	<i>he-gave.</i>	
Bahut	din	nahī	bitē	ki	chhōṭā	laṛ ^k ā	sab	kuchh	jamā
<i>Many</i>	<i>days</i>	<i>not passed</i>		<i>that</i>	<i>the-younger</i>	<i>son</i>	<i>all</i>	<i>anything</i>	<i>collected</i>
kar-kē	dūr	dēs	chhalā-gahis.	Wahā	bad-māśi-mē	din	khōis,		
<i>made-having</i>	<i>afar</i>	<i>country</i>	<i>went-away.</i>	<i>There</i>	<i>licentiousness-in</i>	<i>days</i>	<i>he-lost,</i>		
apnā	dhan	urā-dehis.							
<i>his-own</i>	<i>wealth</i>	<i>he-squandered.</i>							

BHADAURĪ OR TŌWARGARHĪ

The head quarters of the Bhadawar Rajputs consist of the country on both sides of the river Chambal where it forms the northern boundary of the State of Gwalior. Here also in the Tōwargarh District of Gwalior are the head quarters of the Tomar Rajputs. The language spoken in this tract is known as Bhadauri or (in Tōwargarh) Tōwargarhi. Under whichever name it is known it is the same — viz. a form of Bundelhi which is considerably mixed with the Braj Bhalhi spoken in Agra. It varies slightly from place to place being naturally more and more infected with Braj as we go north.

The country in which Bhadauri is spoken may be described as follows. It is spoken over nearly the whole of the main portion of the Gwalior State. It thus extends over a much larger tract than the Bhadawar country proper. It runs down the centre of the State from the Chambal to the border of the old Guna Agency having Bīj Bhakha and Harauti to its west and Pāwari Bundelhi to its east. To the south it merges into Malwi. In Agra it is spoken in the south of the district in the tract bordering on the Chambal. In Mainpuri it has a few speakers in the Kharha tract on the banks of the Jamna to the south west of the District. In Itawah it is spoken in the tract between the Jamna and the Chambal and across the latter river. The number of speakers is roughly estimated as follows —

Gwalior	1 000 000
Agra	250 000
Mainpuri	8 000
Itawah	55 000
TOTAL	1 313 000

It will be sufficient to give specimens from Gwalior and Agra. The Bhadauri of the other two districts does not differ. It may be mentioned that Bhadauri is not spoken in Jalaun although the dialect was wrongly entered in the Rough List of Languages spoken in that district. The so called Bhadauri of Jalaun is ordinary Bundeli.

The following account of the dialect is based on the specimens

The system of pronunciation fluctuates. *An* occurs as often as *o* and *aɪ* as *e*. In the same sentence we often find the same word spelt both ways e.g. *maro* and *marau*. As in the Bundeli of Jalaun we meet curious changes of other vowels e.g. *bauhat* many, for *bahut* (of Jalaun *bulat*) ; *elat* for *ahat* remaining *leh* for *Lahi* having said

In the case of consonants there is a strong tendency to contraction as in *jantu* knowing for *jan'tu*. This is specially noticeable in the case of the letter *t*. For instance —

Instead of	we have
<i>chakar an</i> servants	<i>chalann</i>
<i>par"des</i> a far country	<i>pades</i>
<i>barisan</i> years	<i>bassan</i>
<i>sutati</i> memory	<i>sutti</i>
<i>mar"nan</i> to strike	<i>manna</i>
<i>mar"tu</i> striking	<i>mattu</i>
<i>kar tu</i> doing	<i>lattu</i>

In the case of nouns strong forms usually end in *au* or *o* e.g. *salau* *au* help. The oblique form as usual ends in *e*. As elsewhere in Bundeli strong nouns of relationship and some others end in *a* which is not changed in the oblique singular or nominative plural. Thus we have—

Nom Sing	Obl Sing	Nom Plur	Obl Plur
<i>lar̥la</i> a son	<i>lar̥la</i>	<i>lar̥la</i>	<i>lar̥lan</i>
<i>glora</i> a house	<i>glora</i>	<i>glora</i>	<i>gloran</i>

In one instance the oblique form in *e* has a plural in *ē*. It is *lamarē* (not *hamare*) *do baccha laī* we have two cubs.

The influence of Braj (or perhaps Kāmarūpī) is noticeable in the optional employment of a weak termination *u* of nouns. Thus *jaabu* in answer, *mattu* or *matta* striking *mattu* dying, *lattu* doing, *jintu* knowing.

There is the usual instrumental singular in *an* as in *bhullan* by hunger. The post position of the accusative dative is *lē* or *lō*. In other respects the declension follows standard Bundeli due allowance being made for pronunciation.

In the pronouns the influence of Braj has brought into use the form *lō* or *laū* for 'I' as well as *mē* or *maī*. So also besides the usual Bundeli forms (*tumao* and *tumao*), we have *tilao* meaning thy or your'. He is *moe* corresponding to standard Bundeli *moe*. Is in *Jilun* he and she are *ba* obl *ba* or *bā* plural *be* obl *bi*. This is *ja*, *ji* or *je*. *Apa/e* is an oblique plural meaning own.

The word for what is the, Braj *lala* obl *lale*.

In verbs, we have the Braj *laū* I am and (very common) *lo* was. The initial *h* of the auxiliary verb is often dropped so that we have forms like *llatāī* they eat, *llatiāu* you (fem.) eat, *naō* he was not, *selatē* they were living and *det ye* (for *det e*) they were giving.

There is an interesting survival of an old neuter form in *chalāī* instead of *clalau* it was wished (by him) i.e. he wished. In other respects the conjugation of the verb shows no divergencies from standard Bundeli unless we consider as such *maname* for *manave* let us celebrate.

The only other point to note is that *js* is often used for the conjunction 'that' after verbs of saying instead of *ki*, *le* or *laī*.

[No 22]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDLII (BHADAURI)

(STATE, Gwalior)

SPECIMEN I.

काज आदमी-के है लरका हे । लुहरे लरका-ने अपने बाप-सों कही ददा हमारो हिसा देत । दोज लरकन-कों हिसा कद-दश्मी बा-के बाप-ने । फिर लुहरे लरका अपनो माल लि-गद्दो और पहेस चलो-गद्दो और अन्याउ-में अपनो सिग जमा बहाव दर्द । बा-के पास कछू न रहौ । वाँ बड़ौ अकाल परौ और बड़ौ तंग-दुखी होन लगौ । ठाकुर-को रहुआ रहन लगौ । बा-ने सुचरा खेतन-में चराउन-कों भेजौ । तब वाँ-ने चाहौ कि मेट भरि लें भुस खाइ-के । काज आदमी-ने बा-कों सहारौ नदू दश्मी । वाँ-ने सोचौ और कहौ, मेरे बाप-के हिँआँ गले आदमी हैं, और सिव कछू खात-पिअत-हैं और कोज सूधें अन्न नाहिं खात । हौ भूखन मत्तु हौं । हों अपने बाप-के हिँआँ चलौं और कहौं, हों तिहारे और पनमेसुर-कौ बड़ौ पापी जनमो हौ । हों तिहारो लरका कहिवे जोगि नाहिं । मोइ अपनो चाकर राखि लेत । महाँ-सें चलि-को व लरका अपने बाप-के हिँआँ आइ-गद्दो । जब बाप-ने लरका देखौ दूरदू-ते तब बाप भजौ, और लरका ले-को छाती-सों लगाइ लओ और पुचेकागो । तब लरका-ने कही कक्षा हों तिहारे और पनमेसुर-कौ बड़ौ पापी हौ और तिहारे चाल-चलन-कौ मो-में कोज बात नाड़ू । हालाई बाप-ने अपने चाकन्न-सों कही जा-कों घर-ते पोसाके ल्याओ और हाथ-में मुद्रिया और पाँव-में जूती पहराओ । हम तुम सिवरे खाँय और खुसौ मनामें । जा लरका-कौ फिर-को जनम भद्दौ-है । और खोओ फिर-को मिलौ-है । और सिवन-ने घरकिन-ने बड़ौ खुसौ मानी ॥

बा खन बा-कौ बड़ौ भैया हार-में हो । जब व अपने घर-के ढिगाँ पोहैंचि गद्दी तब अपने आदमी-सों बुलाइ-कों पूछौ जि कहा चौहल-बौहल हुइ-रहौ-है । बा-ने कहौ कि तिहारे कक्षा और लुहरे भैया-ने आइ-गये-की खुसो मानौ-है । काहे-ते बाप-ने फिर-को जे लरका आँखिन देखौ । जा-पै

कछू दुखिआय-कों व अपने घर-में न गच्छौ । तब वाप-ने आड़-कों वा-कौं समझाओ । तब बेठे लरका-ने वाप-सौं ज्वाहु दग्धौ । देखौ मुहत-तें तिहारी सेवा हौं कत्तु-हौं । और कव-हूँ तिहारी बात न डारी । तुम-ने छदम कौं कौड़ीं खेलिवे-कों न दहैं और चली कहा है जा-सों हम अपये सगकिन देते और खुसौ भनाउते । जा-ने यों-हौं धन सिगरौ वरवाद कर-दग्धौ सो लरका तुम-कों व्यारौ लगौ वाड़ लिवाड़ लाये और सिवरौ सिमार कौं भेपाचारी-कौं जिमाओ । वाप-ने जिठे लरका-सों कहौ हम तूं संग रहे-हैं । और जो कछू घर-में हैं धनु सो सिव तेरो है । और ज लोकचारज मेरी एसिय राह चलौ आई-है जि तेरे लुहरे भैया-कौ फिरि-कों जनम भद्धौ है । खोओ भद्धौ फिरि-के आच्छौ-है । जाड़ को जान्तु-हो कि आवेगो ॥

[No. 22.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDELI (BHADAURI).

(STATE, GWALIOR.)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Kāū ād'mi-kē dwai lar'kā hē. Luh'rē lar'kā-nē ap'nē
A-certain man-of two sons were. The-younger son-by his-own
 bāp-sō kahī, 'dādā, hamarō hisā dēu.' Dōū lar'kan-kō hisā
father-to it-was-said, 'father, my share give.' Both the-sons-to shares
 kad-dāau bā-kē bāp-nē. Phir luh'rāu lar'kā ap'nō
having-made-were-given their father-by. Then the-younger son his-own
 māl lē-gāō, aur paddes chalō-gāō, aur anyāu-mē ap'nī
property took, and foreign-country went-away, and bad-living-in his-own
 sig jamā bahāi-dāi. Bā-kō pās kachhū na rahuu. Bā
all property squandered. Him-of near anything not remained. There
 baṛau okāl parau, aur baṛau taṅg-dukhi hōn lagau. Thākur-kē
great famine fell, and very distressed to-be he-began. A-rich-man-to
 rahuā rahan lagau. Bā-nē suarā khētan-mē charān-kō bhējau.
a-slave to-live he-began. Him-by swine field-in to-graze he-was-sent.
 Tab bā-nē chāhāu ki 'pē bhari-lēū bhus khāi-kē.'
Then him-by it-was-desired that 'belly I-may-fill husks having-eaten.'
 Kāū ād'mi-nē bā-kō sahārau nāl daau. Bā-nē sōohmu aur
Any man-by him-to help not was-given. Him-by it-was-thought and
 kahau, 'mērē bāp-kē hīā gallē ād'mi hāi, aur sib kachhū¹
it-was-said, 'my father-of here many men are, and all something
 khāt piat-hāi, aur' kōu sūdhē ann nāhī khāt. Haū bhūkhan
eating drinking-are, and some moreover food not eat. I by-hunger
 mattu haū. Hō ap'nē bāp-kē hīā chālaū aur kahāu, "Hō
perishing am. I my-own father-of here go and say, "I
 tilhārō aur Pan'mēsur-kau baṛau pāpi jan'mō haū; hō tilhārō lar'kā
of-thee and God-of great sinner born am; I thy son
 khāhibō jōgi nāhī; mōi ap'nō chākar rākhī-lou." Mahā-sū²
to-be-called fit am-not; me thy-own servant keep." Thence
 chali-kē ba lar'kā ap'nē bāp-kē hīā āi-gaau. Jab bāp-nē
started-having that boy his-own father-of here arrived. When the-father-by

larl ¹ dekhau duai te
 son was seen distance from then the father
 chhati so lagai lao tur puch'kao
 the breast to he applied and I e was Lissed
 kakha ho tihao cui Pan'mesu lau buau papi haui
 fatle I of thee and God of great sinnes am and tly
 chal chalun kiu mo me lou bit naai Halai
 conduct of me in any tling (in any respect) is not The eupon
 bap ne ipne chakann sau l thi la kiu ghar te
 the father by his own servants to it was said this (person) for the house from
 posal ¹ lvaao cui hath m² mudruva cui paav me juti pahadaan
 clothes bring and hand in a ring and feet in soes pit
 ham tum sib³ khay aui lhusi muni me J⁴ larha kau
 we (and) you all together eat and merriment let make This son of
 phu ke runam bharu hai aur khoru phu l⁵ milau hai' Aur sibun ne
 again birth become has and was lost again obtained is And all bj
 ghai kin nc bari lhusi mani
 the members of the family by great pleasure was enjoyed

Bi khun ba kau buuu bhruva hu me ho Jab bi apne
 At that time his elder brother field in was When he his own
 ghu ki dhuga poohachi gatu tib ipne admi so bulu ke
 louse of near arrived having went then his own man from called having
 puchhi ji l thi chauhul bauhul hui rahi hai? Ba ne kahi
 it was asled that what meiy maling is going on? Him by it was said
 ki tihui kaki tur luhru bhruvun ugriki khusi muni hui
 that tly father and younger brother by arrival of pleasure is being enjoyed
 Kahu te bap ne phir l⁶ k⁷ l⁸ akhin dekhnu Ja puu krichhu
 Because father by again this son eyes with was see: This on somewhat
 dukhay ke bi apne ghu m⁹ ni gatu Tab bipn¹⁰ u ke
 sorry being he his own louse in not went Then the father by come having
 ba lau sumpharu Tib k¹¹ l¹² l¹³ a ne bap sau jwabu dian
 him to it was remonstrated The elder son by father to repl; was given
 dekhau muddat fe tihari eva hui kurti hui aur kub hui tihui bat
 see long since tly service I doing am and ever even tly record
 na daai Tum ne chharam ki kauri khelbel o ni dii aur
 not avoided Thee tly a ladam¹⁴ of corries spoiling for not were given and
 chharam kauri hui ja so him ipu singkin dete tur
 (?) it has been said which will I my own to friends I might late given and

A chharam is a denominated of money == x dams o x twenty fifts of a pe bouta tec owned o a q arter
 of a farthing

I am unable to interpret elal kala kala Kah may mean the what or and Instead of elal we should
 expect some word like ell r a goat

Khuisi manauta Ja ne yō hī dhan sig'rau bar'bad
 pleasure might have enjoyed Whom by thus even wealth all squandered
 kū daau so kūlā tum kō pyarau lagau, bai libai laye aur
 has been made that son thee to beloved became him (you) brought and
 sub'ī simar lāū bheprachari kāū jumaa' Bap nē
 the entice collection for brotherhood for a feast has been made' The father by
 jetha lar'l a sō kahi, 'ham tū sang rihe haī, aur jo lachhu
 the elder son to it was said 'I thee with living am, and whatever
 ghar mī hai dhanu so sub terau hai, aur ja lok chuaaj merau
 house in is wealth that all thine is, and this practice mine
 ciya ruh chali ai hai jū teru luh're bharya kau phiri haī
 (in) this kind of path going on is that thy younger brother of again
 janam bhaau hai, khoau bhaau, phiri kī tau hai, jal ko jantu
 birth become has, lost became, again come has, come along, who knowing
 ho li awegu?'
 was that he-would come?

[No. 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHADAURI)

(STATE, GWALIOR)

SPECIMEN II.

कहँ एक गौहदुआ और गौहदुनियाँ रेहत-ए । एक दिन विन दोउन-कों खूब पिआस लगी । तब गौहदुनियाँ-ने गौहदुआ-सों कही चलो हम तुम पानी पियें । तुम कोज कहानो कोह जान्त-हो के नाहीं । वहाँ एक चीते-की भटार है । जो तुम कहानी कहि जान्त-है तौ चीते-की भटार-पै पानी मिलेगी । बौहत पिआस लग-रही-है । विन दोउन-ने हालाँ चल-दअौ और पानी-को ठौर पौँहचे । तब गौहदुनियाँ बोली तुम कहानी जान्त-हो कि नाहीं । और चीते-ने उन दोउन-कों देखि लअौ । तब गौहदुआ-ने कही कि मोहि देह-की सुत्ति कछू नाँड़ रही । गौहदुनियाँ-ने कही कि तौ हिंचाँ काहे-कों ठाढ़े-हौ पानी पी-लेड और अपने पुरखा काका-सों राम राम करो । गौहदुआ पानी पिअन लग-गअौ । जब पानी पी-कों सुत्तो हौ-गअौ तब कलानो काका राम राम । फिर गौहदुनियाँ-तें लौट-कों कही कि तू-जँ पानी पी-लै और तू-जँ राम राम कर-लै । पानी पी-कैं व-जँ सुत्ती हौ-गर्ड़ । तब पुरखा-सों कही मेरे घर चलौ । हमारें दी बचा हैं । जे गौहदुआ कहत-है बचा मेरे हैं । वे बचा हों कहति-हों कि मेरे हैं । सो तुम चलौ और सुभाँड देड । तब चीते-ने अपने मन-में जान-लाँ कि मेरी काम बन गअौ । चारों खाड़ लैहों । मेरी काम बन-जैहै । वहाँ-सें चले अपने ठौर-पै आये वे सिगरे । तब गौहदुनियाँ गौहदुआ-सें बोली लरकन-कों काका-के ढिगाँ लिवाय-लाउ । सो वे समझ-कों तैसो कर-दें । गौहदुआ डरपन-के मारें भीतर-से बाहर-कों मोह न दिखाओ । तब गौहदुनियाँ-ने कही कि बचन-कों हों ल्याउति-हों । फिर व-जँ भटार-में गुलि गर्ड़ । चीतो अकेलौ बाहर ठाढो रहि गअौ । गौहदुनियाँ-ने मसक-कों उभक-कों कही पुरखा हम दोज जने आपुस-में राजो हुड़ गये । एक बा-ने ले-लअौ । एक मैं-ने ले-लअौ । चीतो लौटो । अपनी भटार-कों चलौ गअौ । वे दोज अपने बच गये । चीत सों कहि सुनि-के पानी पी आये ॥

[No 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHADAURI)

(STATE, GWALIOR)

SPECIMEN II

TRANSLITERATION AND TRANSLATION.

K̄hū ek gauh'dua tui gauh'duniyā rehat Lk dina bin
 Certain one jackal and a she jackal living were One day those
 down Lō khub pris ligi Tib gauh'duniyā ne gauh'dua sō
 two to very great thist was felt Then the she jackal by the jackal to
 I ahū 'chalo ham tum pani piv̄ tum lou kahani kh
 it was said 'come I (and) you water let drink you any story to tell
 jant ho ke nahī? Bhū ēl chutki bhatu hai Jo tum lāhāni
 know or not? These one leopard of den is If thou a story
 kahi jant hru tu chutki bhatu pui pani milagu bauhat
 to tell dost I now then the leopard of den near water will be got very great
 piās lig rhi hu Bin down ne hīrī chal dāru tur pani ke
 tīnast is being fell' Those two by therupon it was gone and water of
 thur prāh'chu Tib gauh'duniyā boh tum kahani jant ho ki
 place they arrived at Then the she jackal said you a story knowing are or
 nāthī? Aur chutki ne un down lāu del hi laru Tib gauh'dua ne
 not? And the leopard by those two to it was seen Then the jackal by
 lāhu lī molu dch lī suhi lachhu nāī rūlu'
 it was said that my body of sense any not (has) remained'
 Gauh'duniyā ne lāhu lī 'tau hī kahel tū tharhe hru? Pani
 The she jackal by it was said that 'you here why for standing are? Water
 pi lu am ap'ne pur'ha kāl sō ram ram lāo,
 drink and your own venerable uncle to Ram Ram (=obedience) do'
 Gauh'dua pani pān lig guru Jāb pani pi kē suito
 The jackal water to drink began When water having drunk refeshed
 hru gru tab hīlāno 'lāha ram ram' Phu gauh'duniyā tī
 became then prosperity was wished uncle Ram Ram' Then the she jackal to
 lāt lāt lāhu lī 'tu ū pān pi lu, un tu ū
 having returned it was said that 'you also water drink, and you also
 Ram Ram lāhu lī' Pani pi kāt hī u suito ho gaī Tab
 obesiance male' Water having drunk she also refeshed became Then
 vot ix, part 1

pur lha so kah̄i mere ghar' chalau Hamare do bachch̄i
 the vene able one to it was said my louse to come Of is two young ones
 haī je gauh̄dua kah̄it haī bachcha meru haī bu bachcha
 aye t̄is j̄ac̄al sajung is the young ones mine aye t̄lose young ones
 hō kah̄ta ho li meru haī So tum chalau aur sujhai deu
 I saying āi t̄is t̄is mine aye Therefore you come and settle(the dispute)
 Tab chite n̄i ap'ne man mē jan lai ki merau lam
 Then the leopard b̄j is own mind in it was conjectured that my business
 ban gaau charō khai laihō meau lam ban jahai Bahā se
 is do e all the fom I shall eat up my business will be done Then the from
 chale ip'ne thaun pañ tye be sight Tab gauh̄duniyā
 they started their own place to come t̄lose all Then the she jackal
 gauh̄ dua s̄i bol̄i lar han kaū kaka ke dhangā libay lau so be
 the jac̄al to said the young ones uncle of near bring so le
 samajh k̄e taiso kar d̄e' Gauh̄dua dar pan ke maīe
 understood I aving like that does The jac̄al (by) fear of though
 bhitar se b̄hru haū mōh na dikhao Tab gauh̄duniyā ne kahn
 inside from outside to face not was sl̄ owed Then the s̄i e jac̄al b̄j it was said
 ki bachchan kō hō lyauti hō' Phir ba u bhatar mē gulī gai
 that the young ones I fetchng am' Then s̄i e den in disappeared
 Chito akelau bahr̄ thanho rahi gaau Gauh̄duniyā ne marak k̄e ujhak k̄e
 The leopard alone outside standing remained Then the she jackal b̄j peeped out I aving
 kahn pur lha ham dou Jane apus mē raji
 it was said O vene able one we two individuals between ourselves reconciled
 hui gaye el ba ne le laru eh maī ne le laru Chito
 became one l̄u by was talen one r̄ie by was taken Then the leopard
 lauto ap ni bhatat lō chalau gaau Be dou ap'ne bach gaye
 returned and his own den to went away Those two themselves were saved
 Chite sō kahi suni k̄e pani pi aye
 The leopard with conversed I aving water having dwul came

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a jackal and his mate One day they felt thirsty and the she jackal said to the jackal, come let us drink water Do you know any stories or not? There is a leopard's den and if you know any stories we will drink there I am dying of thirst So they went on to the watering place and when they got there the she jackal said do you know any stories or not? As she said thus the leopard caught sight of both of them Then said the jackal I have forgotten everything' Then said the she jackal why are you standing there? Take a drink and then make obeisance to our worthy uncle So the jackal drank and when he was refreshed he

turned to the leopard and politely wished him good morning. Then he turned to the she jackal and said 'you too take a drink, and then do you too make obeisance to him.' As soon as she was refreshed she said to the leopard, 'worthy uncle, come to our house. We have two cubs. This jackal says they are his, and I say they are mine. So come along and settle the dispute.' The leopard said to himself, 'here are two and there are two cubs more. I shall eat them all up at once. This is just the thing that suits me.' So the three made off for the jackal's home. When they got there, the she jackal said to the jackal, 'go inside and drag them out before the worthy uncle.' The jackal understood what her device was and went in, but out of fear of the leopard did not come out again. Then said the she jackal, 'I'll go and bring the cubs myself,' and she also slipped inside, leaving the leopard standing alone by the entrance. When they were both safe at home, the she jackal peeped out of her hole and said, 'worthy uncle, we have made up our dispute. He has taken one and I have taken the other.' So the leopard could only go back to his own den, while the jackals were safe and sound, having successfully got their drink by engaging the leopard in talk.

The following short folk tale is in the Bhadauri of the District of Agra. It is almost the same as that of Gwalior. The Braj termination *u* is more common. Note the frequency with which contraction occurs. We have *pajja* for *par^aju* or *pi^aja*, subjects, *khachchu* for *kharch*, expenditure, *patiu* for *par^atu*, falling, and *jato* for *jat to*, was going. Note also the Braj *ku*, the termination of the accusative dative, and the Kanauji form *tho*, was.

[No 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

एक सूर्ज नारायनु-कौ महतारी और घरवारी रहे। वे आधौ पज्जा और आधौ घर-कौ खच्चु देत-ये। सो वह और महतारी-कौ खच्चु-ते पूरौ ना-ओ पत्तु और पज्जा-कौ खच्चु-ते पूरौ परौ-जातो। तब सूर्ज नारायनु-कौ घरवारी-ने सासु-सों कही कै तुम सूर्ज नारायनु-पै जाऊ सो तुम सूर्ज नारायनु अपने बेटा-ते कहो इतनौ हम-कूँ देक ता-सों हमारौ उद्धर भरे। तब सूर्ज नारायनु-ने अपनी महतारी-ते पूछी कै तुम कैसें करिं-कें खाति-ओ। तब उन-ने कही कै सासु वह-कौ चोरी और वह सासु-कौ चोरी ऐसें करिं-कें खात-एं। तब उनि-कौ वह चलो गर्दं सासु-के पीछे कौरे-सौं जाइ ठाड़ी भर्दं। महतारी ढोटा बतराने फिरि सुनि-कें चली-आई। विन-ने घर आइ-कें लीपो पोतो रोटी बनाई। खूबु भक्त दोनों सासु वह-ने एक ठौर बैठिं-कें एक थार-में जैंडैं रोटी खूबु नौकी तरियाँ-ते। सूर्ज नारायनु-कौ खूबु वर-कति भर्दं।

सूर्ज नारायनु अपनी अस्त्री-पास आये सूर्ज नारायनु चोरौ चोरा काज पज्जा-ने जानी नाहीं। फिरी सूर्ज नारायनु-कौ अस्त्री-कौं अधानु रहि-गयो। तब उन-के पैदा भयौ पुच नवैं भहीना। पज्जा-में चबाउ भयौ। फिरि सूर्ज नारायनु अपने देस-कौं नौकी तरियाँ-सों आये। लाज लसकर लै कैं आये। तब उन-कौ रथु गैल-में अटकि गच्छौ। तब हम-ने कही कै सूर्ज नारायनु-कौ जाईदा पुच होयगौ तो वा-के क्लौएं ते रथु चलि-होय। तब

हमारे तुमारे जानें तो सूर्ज नारायनु-कौ नाहीं थो । सूर्ज नारायनु अपने
मन-में जानत-ए कै हमारौ बेटा-है । तब बेटा घर-तें आओ । रथु पाँय-को
अगूठा-तें छूद दओ । रथु चलि-उठौ । अपने घर-कौं चलौ-आओ । तब अपने
घर आदू पोहोचौ । खूबु नौकी तरियाँ-तें आनंदु भजौ । खूबु भजनु भजौ ॥

[No 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (BHADAURI)

(DISTRICT, AGRA)

TRANSLITERATION AND TRANSLATION.

Ek Surj Naraynu ki mah'tari tui ghar bari rahe
 One Surj Narayan (the Sun God) of mother and wife were
 Be adhau p̄ijja auru adhau ghar kau khachchu d̄et-yē
 They (he) half the subjects and half house of expenditure giving was
 So b̄hu auri mah'tari k̄u khachchu t̄i purau na
 But the daughter in law and the mother of expenditure from sufficiency not
 o pattu, aur p̄ajja kau khachchu t̄i purau parau jato
 was falling, and subjects of expenditure from sufficiency fallen going was ~
 Tab Surj Naraynu ki ghar bari na sasu so kahi kai, 'tum
 Then the Sun God of the wife by mother in law to it was said that, 'you
 Surj Naraynu pari jau so tum Surj Naraynu ap'ni bata t̄i laho,
 the Sun God to go then you the Sun God your own son to say,
 "it'nau ham hū deu ta so hamaraud udar bhare" Tab
 'so much us to give, that from our bellies may be filled' Then
 Surj Naraynu ne ap'ni mah'tari t̄i puchhi kai 'tum kaise kari
 the Sun God by his own mother from it was asked that 'you how done
 k̄i khati au?' Tab un no l̄ thi kai 'sasu
 having eating are?' Then her by it was said that, 'the mother in law
 bahu li chori tur bahu sasu li chor,
 the daughter in law of theft and the daughter in law the mother in law of theft,
 aise karo k̄i khati nī' Tab uni li othu chali gay
 so done having eating we are' Then le daughter in law went away
 Sasu ke pichhī lauri snū jal thaani bhāi Mah'tari
 The mother in law of behind a corner by going standing became The-mother
 dhota bit'rane Phuri suni k̄e chali ai Bin ne gharu
 the son talked together Then heard hearing she came away Them by house
 aik̄i lipo poto, ioti bandi Khubu jhalk
 come having plastering etcetera was done, bread was prepared Very shining
 dono sasu bahu ne ek thaun baithu k̄e
 both the mother in law the daughter in law by one place in sat having

ek thar mē jē̄i 1oh khubu niki tarīā tū Surj Narayānu kī̄
 one dish in was eaten the bread very good way in The Sun God to
 khubu bū lāti bhar
 much blessing became

Surj Narayānu ap̄ni astu pas aye Surj Narayānu chori clora
 The Sun God his own wife of near came The Sun God secretly
 kau paja na janu nahi Phiri Surj Narayānu ki astu lō adhanu
 any subject by it was known not Then the Sun God of wife to pregnancy
 r̄hi gavo Tib un lā parda bhārītu putra nabiī māhīna Pṛjā
 occurred Then son of born became son (in ninth month) The subjects
 mī chabāu bhārī Tuhi Surj Narayānu ap̄ni des kau mlī
 among scandal occurred Then the Sun God his own country to good
 trīvī sō aye Lau lasl nī lūl ī aye Tib un kau r̄thu
 way in came Banner as my talon having he came Then his chariot
 gul mī r̄tal i grāu Tib ham ne kahi lū Surj Narayānu kau
 way in stud went Then us by it was said that the Sun God of
 jāda putra hov'gāu tau bale chhurī tī r̄thu chhī hoy
 begotten son he will be then his touching by the chariot will go
 Rab hrīmāt tumare janī to Surj Narayānu kau nahi tho
 Then own yours in I knowledge to be sure the Sun God of not he was
 Surj Narayānu ap̄ni mān mī jānt lū ham nī mu bētī hī
 The Sun God his own mind in Ignorance was that my son he is
 Tib bī għri tī jan r̄thu pāk īgħi tī ohħwi dīru
 Then the son I once from came the chariot foot of finger with was touched
 Rathu chħi uħru Ap̄ni għali l-afu chalbu iau Tib ipn
 The chariot began to move His own once to he came away Then his own
 għar u poliċċaw Khubu nli tħixi tī mandu bhārī Khubu
 I once I arrived Very good way in rejoicings tool place Well
 bhajjanu bhārī hymn singing tool place

FREE TRANSLATION OF THE FOREGOING

Surj Narayānu the Sun God had a mother and a wife He used to give half his money to his subjects and half for his household expenditure What he gave was not enough for the expenses of his mother and her daughter in law, but was enough for the expenses of his subjects So the wife said to the mother 'go to your son, the Sun God and say, give us enough to fill our bellies ' Then the Sun God asked his mother 'how do you eat ?' She replied, the mother in law has to steal from the daughter in law, and the daughter in law has to steal from the mother in law That is the way we eat The wife had followed her mother in law, and stood in a corner behind her while

she and her son tall ed together When she had heard what they said she went away Then the two went home They plastered the fireplace in order to cook baked some bread and to their hearts content sit together and ate bread out of the same dish till they were satisfied Then they blessed the Sun God¹

The Sun God visite l his wife He did it quite secretly None of his subjects knew about it Then his wife became pregnant and in the ninth month a son was born There was a scandal about this amongst his subjects Then the Sun God came home with great pomp He came with a fully equipped army His chariot stuck in the way Then we all said if this son has been begotten by the Sun God, the chariot will move when he touches it In your and my opinion he was not the Sun God's child But the Sun God knew in his heart that the boy was his son The son came out of the house He touched the chariot with his toe and it begin to move Then the Sun God arrived at his own house Great rejoicings took place and loudly were hymns sung

Apparently the duty had increased the house keeping allowance but the story does not say so in so many words

THE BROKEN DIALECTS OF THE SOUTH

We have seen that Standard Bundeli is spoken in the districts of Saugor and Damoh of the Central Provinces, which lie on the Vindhyan table land. South of them lies the Nerbada Valley with its offshoots, including the districts of Mandla, Jabalpur, Narsinghpur, Hoshangabad and a part of Nimar. Mandla speaks Eastern Hindi, and so does Jabalpur although the language of the latter district gradually merges into Bundeli as we go westwards. Narsinghpur and the greater part of Hoshangabad speak standard Bundeli but the rest of Hoshangabad speaks Malvi and the part of Nimar, Nimadi. South of the Nerbada Valley lies the Satpura table land including the districts (going from east to west) of Balaghat, Seoni, Chhindwara and Betul. Balaghat speaks, in the main, a form of Maithi and a number of broken dialects described under the head of Eastern Hindi (Vol. VI, pp. 174 ff.) which are mixtures of Bagheli and the former language. The members of the Lodhi tribe in that district, however, speak a mixture of Bundeli and Marathi which is dealt with here. Seoni, like Narsinghpur to its north-west speaks standard Bundeli. Chhindwara, which is linguistically separated from the Bundeli of Hoshangabad by the Satpura range in which the languages are Gondi and Kurku, has a broken form of Bundeli in the centre of the district and Marathi in the south. There is no one standard dialect for the whole of central Chhindwara, each tube seems to have a slightly varying form of speech, but they all closely resemble each other. Besides possessing a few local peculiarities, the Bundeli patois of Chhindwara is mainly remarkable for the large quantity of Hindostani words and idioms with which it is interlaced. West of Chhindwara lies Betul of which the main dialects are a corrupt Malwi and Maithi.

South of the Satpura table land lies the great Nagpur plain of which the language is Maithi. In the district of Nagpur however, a number of tribes scattered over the whole area use a language which is locally known as 'Hindi'. An examination of the specimens which I have received shows that it is a broken mixture of Bundeli and Maithi.

Finally, some members of the Koshti tribe in Chhindwara, Chanda, Bhandara, and Berar and of the Kumbhar tribe in Chhindwara and Buldana, speak a dialect very similar to Nagpur 'Hindi'.

We thus get the following list of broken dialects of the south. —

Lodhi (Balaghat)	18,600
Chhindwara Bundeli	145,500
,	3,242
Koshti	4,400
Kumbhar	
	153,142
Hindi of Nagpur	105,900
Other Koshti Dialects of the Central Provinces	8,800
Koshti of Berar	2,650
Kumbhar of Buldana	480
TOTAL	289,572

THE BROKEN DIALECT OF THE BALAGHAT LÖDHIS

I have said above that Seoni is the south eastern limit of Bundeli. This must be taken with the reservation that a broken patois of Bundeli is found in Balaghat a district still further to the south east.

In Balaghat there are three broken dialects spoken by cultivators who have immigrated into the district during the past few decades. These are Marari Pöwari and Lodhi. The first two have already been dealt with under the head of Eastern Hindi (Vol VI pp 14 ff). The Lodhi dialect is spoken by about 18 600 people of that caste scattered over the west and centre of the district who have come originally from the country to the north. They speak a broken jargon which is a mixture of Hindostani Dakhini Hindostani Marathi Bagheli and Bundeli. Judging from the specimens which I have seen Lodhi is mainly based on the last mentioned dialect. I therefore class it here.

It would be a waste of time and paper to give complete specimens of this mixed jargon. The first few lines of the Parable of the Prodigal Son will suffice. We have fragments of all the dialects mentioned above in this short passage. For instance *me* and *mero* are Hindostani *mera* *lo* is Dakhini *ap'l*, *own* is Marathi *o* that is Bagheli and *chuko paryo gayo* are Bundeli.

[No 25]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUJDELI (LODHI BROKEN DIALECT)

(DISTRICT, BALAGHAT)

एक आदमी ख दो लड़का थे । ओ में-से छोटा-ने बाप-से कहा है बाप सम्यत में जो मेरा हिस्सा हो सो मेरे को दे-देव । तब ओ-ने अपली सम्यत वॉट दीन्ही । भवत दीन नहीं बीते छोटा लड़का सब एकुड़ा कार-खु दूर देस चलि गयो और वाहाँ लुचपन माँ दीन गुमाते हुए अपली सम्यत उड़ाय दीन्ही । जब वह सब उड़ाय तुको तब वो देस-में बड़ो अद्वाल पड़ो और ओ देस माँ जा कु काड़ाल भय गयो ॥

TRANSLITERATION AND TRANSLATION

Ek id'mi lha do lar ka the Om̄ se chhoti ne
 One man of two sons those Them from the younger by
 bap se k'ha he bap sumpat mi jo meri hissa ho
 the father to it was said 'O fallen property in what my share may be
 so much ho de dew' Tab o ne ap'hi sumpat bat dinhu
 that me to give away' Then him by his own fortune was divided
 Bharat din nahi bitti chhota lar'ka sab ekutthi kai kbu
 Many days not passed the younger son all together made having
 dur des chali gayo, tum wahii, lachapan mi din gamati hue
 distant country(-to) went away, and there riotons living in days wasting
 ap'hi sumpat may dinhu Jab wih sab mi chuka, tab
 his own fortune was wasted away When he all spending finished then
 bo des mi baro inkal vayo aur o des mi ja-ku hangal
 that country in great famine fell and that country in going indigent
 bhi gayo
 he became

DIALECTS OF CENTRAL CHHINDWARA

To the west of Seoni lies Chhindwara. This District consists of two portions, a northern and a southern. The northern, or Balaghat tract (distinct from the Balaghat district), consists of the hill country above the slopes of the Satpura Mountains and the southern or Zerghat of the tract of lowland beneath them. The language of the Zerghat is Marathi. The Balaghat is a series of high table lands rising as we go north to the Mahadeo Hills. The languages spoken in these Hills do not concern us at present. They are spoken by Gonds and Kurkus. Between them and the Zerghat, i.e. in the central part of the district the language is a corrupt Bundeli.

At least eight different dialects called respectively Baghel, Bundeli Kumbhari, Gaoli, Raghobansi, Kirari, Koshti, and Powari were originally returned as spoken in Central Chhindwara. A reference to the specimens of what is called 'Baghel' shows that it is not Baghel at all and that it scarcely differs from what is reported as Bundeli. There are only a few very minor variations. As for Kumbhari the Kumbhais or Potters of Chhindwara are bilingual,—at least some of the specimens of their language are in the ordinary Bundeli of the district and others are in Marathi. Another explanation may be that some of them speak one language and some the other. For want of better information, I have classed the Kumbhari spoken in Chhindwara under Bundeli. At the same time, a very similar form of Kumbhari also based on Bundeli is spoken in Buldana in Berar and hence the Kumbhari dialects as a whole are considered together at the end of this group.

From the account originally given of Gaoli, Raghobansi and Kirari, it was at the time concluded that they were most probably forms of Malwi. An examination of the specimens since obtained will show that they are all merely impure Bundeli. Again, the 3242 speakers of the Koshti dialects which are popularly believed to be a form of Marathi, turn out to be speakers of mongrel mixtures of that language with Bundeli, the latter being the basis. Finally, 3000 Powars were originally reported as speaking a special dialect in Chhindwara. Further enquiry shows that they have no special dialect, but that they speak the ordinary Bundeli of the District.

We thus get the following figures for the Bundeli spoken in Chhindwara —

Ordinary Bundeli of the District, viz. —

Bagnel (so called)	35 000
Bundeli	83 500
Powari	3 000
	—
	121 500
Gaoli	
Raghobansi	21 000
Kirari	
Koshti	3 242
Kumbhari	4 400
	—
TOTAL	153 142

The last five will be dealt with subsequently. I now proceed to consider the first three together as being really one dialect. It is spoken by 121 500 people.

The dialect spoken in central Chhindwara varies from place to place and according to the castes of the people who use it. Besides having peculiarities of its own, the dialect is everywhere freely mixed with ordinary Hindostani. This is no doubt due to the fact that a large portion of the Aryan population claims to have come from Northern India. The mixture is a purely mechanical one. In one sentence we will find a Hindostani expression, and, in the next, the same idea expressed by a Bundeli one. For instance the agent case of the third personal pronoun is sometimes the Hindostani *us ne*, and sometimes the local Bundeli *o ne* or *wo ne*. On the other hand, we find the suffix *lo* sometimes used, as in Hindostani, for the accusative datave (as in *tahan lo chalo gao* he went to live), and sometimes, *is* in Bundeli for the genitive (as in *te o aw Bhagwan lo Iasus war*, a sunne of (*te* before) thee and God). In the specimen which follows there are numerous instances of nouns declined after the Hindostani method, and further attention will not be drawn to them.

The following peculiarities which are not due to Hindostani occur in the various Chhindwara dialects. They have been collected from a number of different sources and most (but not all) of them will be found in the specimen given below.

Nouns—For the sign of the accusative dative (besides the Hindostani *lo*) *lhañ*, corresponding to the pure Bundeli *lhō*, occurs, thus *me lhāñ*, to me. We also find *lha* and *lhe*. For the ablative instrumental both *se* and *sa* occur.

In the pronouns, the oblique forms of *mai*, I, *tañ*, thou, and *jo*, this or who, are *me* (not *mo*), *te* (not *to*), and *je* (not *ja*) respectively. Thus, *me lhāñ*, to me, *je lhāñ*, accusative, which

The pronoun of the third person is *o* or *wo* (not *ba*), and its oblique form (besides the Hindostani one) is not *ba* but *o*, *wo*, or *wwo*. The last form is common amongst Kurmis.

All these pronouns form a dative in *he*, thus *mehe*, to me, *tehe*, to thee, *jehe*, to whom, to this, *oke*, to him, to that. Sometimes the final vowel is nasalized, as in *mehe*. This form corresponds to the Bundeli *moe*, etc.

In verbs, the past tense of the verb substantive is usually *hato*, but we also have *hatho* (especially among Kurmis) (compare Dakhni Hindostani *atha*) and *tho* (a Bundeli or Kanauji corruption of the Hindostani *tha*). We may note the usual Bundeli fondness for contractions, as in *l ahāñ*, for *l ahāñ*, I will say. The past tense of *den*, to give, is *dao* or *deo*. So *len*, to take.

We may also note that the word for '(he or she) said' is *lako*, not the feminine *laki*, as in standard Bundeli.

In other respects these dialects closely follow ordinary Bundeli.

The following extract from a version of the Parable of the Prodigal Son will illustrate most of these peculiarities. I am indebted for it to Mr L N Chowdhury. It is in the dialect used by women, and is an excellent example of the general language of the whole of central Chhindwara.

[No. 26]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDI (MIXED DIALECT)

(DISTRICT, CHHINDWARA)

(Assistant Surgeon L. N. Choudhury, 1899)

एक आदमी-के दो बेटे हते। उनमें से छोटे-ने अपने वाप-से कहो दादा मेरो हिस्सा-को माल मे-खूँ दे-दो। इस-पर उस-ने अपनी घर जिन्दगी बाँठ दओ। मुतके दिन बीतन न पाये कि छोटे बेटा सबरो माल-ठाल ढूकठो कर-के मुलकमें चलो गओ। और ओ-ने अपनो पूँजी बद-माँसी-में खरच कर-डारो। और जब ओ-ने सब खरच कर-डारो तब वो मुलकमें एक बडो भारी काल पडो और ओ-खूँ तगी होन लगी। और वह उस मुलक-के एक भले आदमी-के जोरे रहन-को चलो-गओ। इस आदमी-ने ओ-खूँ अपने खितों-में सुवरों-के चराउन-के लाने भेजो। वह खुसी-से अपनो पेट फल फूल-से भरत-थो जे-खूँ सुवर खात-थे और कोई आदमी ओ-खूँ कालू नहीं देत-थे। जब वह आप-ई आओ तब ओ-ने यह कहो। मेरे वाप-के कितने तन्खाहदार नोकरों-को पूरी पूरी राटी खान-को और देन-को मिलत-है और मैं भूखों मरत-हूँ। मैं अब उठ-के अपने दादा-के जोरे जाहूँ और ओ-से यह कहूँ कि दादा मैं तेरो और भगवान-को कसूरवार हूँ और मैं तेरो बेटा कहन-के लायक नहूँ हूँ। मेरो अपनो एक तन्खाहदार नोकर कर-के राख-ले ॥

TRANSLITERATION AND TRANSLATION.

El ad'mi ke do bete h'rete Un mē se ohhote ne y'm
 One man of two sons were Them from the younger by his own
 bap se laho 'dada, mero hissa ho mal me khū de do'
 father to it was said, 'father, my share of the property me to give up'
 Is pa! us ne ap'ni ghar jind'gi bāt dao Mut'le
 He upon him by his own livehood having divided was given Many
 din bit'n na paye, Li ohhotu bet' sib'lo ml tal
 days to pass not never allowed that by the younger son all property

ik tho kai le du le mulak mē chalo gao un one ap'mi
 together made having distant country into it was gone away and him by his own
 pūjī badmāsi mē kharach kai daro Am jab one sab
 fortune wickedness in expenditure was made And when him by all
 kharach kai daro tab wo mulak mē ek baro bbari hal paro
 expenditure was made then that country in one very heavy famine fell
 aui o khū tangi hon lagi Am wah us mulak le ek bhale
 and him to poverty to be began And le that country of one well to do
 ad'mi he joie rahan ho chalo gao Is ad'mi ne o khū ap'ne
 man of near live to went away This man by him to his own
 kheto mē suwaīō ke chaaun ke lane bhejo Wah khusi se
 fields in swine feeding of for it was sent He pleasure with
 ap'no pet phal phul se bhaist tho je khū suwai khat the
 his own belly fruits flowers with filling was which swine eating were
 aur hoi ad'mi o khū lachhū nahi det the Jab wah ap 1
 and any men him to anything not giving were When he himself to
 no tab o ne yih laho meie bap he kit'ne tankhah dar
 came then him by this was said my father of how many hu ed
 nōl'īō ko puri puu ioti khan ko am den ko milat hai aui maī
 servants to full full bread eating for and giving for being got is and I
 bluhkō marat hū Maī ab uth he ap'ne dadā le joie
 from hunger dying am I now arisen living & y own father of near
 jahū un o se yah kahū li dada maī tero am Bhagwan ko
 will go and him to this will say that father I of thee and God of
 kasuwar hū aui mī teio beta kahan le layak naī hū Me khū
 sinne am and I thy son calling of worthy not am Me
 ap no ek tankhah dai nōkar kar le rakh le
 fly own one hu ed servant making keep

GĀOLI, RĀGHŪBANSI, AND KIRĀRI.

These are the dialects of the castes implied by their names. They are all reported from Chhindwara.

The number of speakers is estimated as follows :—

Gāoli	16,093
Rāghūbansi	3,114
Kirāri	4,750
TOTAL, SAY . .	<u>24,000</u>

The dialects spoken by them were originally classed in the Rough List of Languages spoken in Chhindwara District, as forms of Mālwi. As a matter of fact, they in no way differ from the ordinary broken Bundēli of the district. This will be amply shown by a few lines of the version of the Parable in each. Of the three Rāghūbansi borrows most freely from Hindostānī.

[No 27]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (GAOLI)

(DISTRICT, CHHINDWARA)

कोई आदमी को दो छोकरे हथी । बो-में से नान्हे छोकरा-ने बाप-से कहो कि दादा मेरो हिसा कर-दे । तो ओ-के दादा-ने हिसा बाटा कर दओ। सुतके दिन नहीं भये-हथी के नान्हे छोकरा ने अपनो सब धन ले-के दूर सुलख-खे चलो गओ ॥

TRANSLITERATION AND TRANSLATION.

Koi ad'mi ko do chhok're hathe Wo mē sc nanhe
A certain man to two sons were Them in from the younger
 chhok'ra ne bap se laho li, 'dada mero hisa kar de'
son by the father to it was said that, 'father, my share make'
 To o he dada ne hisa bata kar dia Mut'he din nahi
Then him of the father by share divided was made Many days not
 Then him of the father by share divided was made Many days not
 bhaye hathe li nanhe chhok'ra ne ap'no sab dhan le li
become-were that the younger son by his own all wealth taken having
 dur mulakh khe chalo gao
a far country to it was gone away

In the above the only point to be noticed is the way in which the case of the agent in *ne* is used for the subject of an intransitive verb in a past tense,—*chhok'*, *a ne chalo gao*, it was gone by the son, the verb being used impersonally, as in the Sanskrit *putrena gatam*.

[No. 28.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDELI (RĀGNĀBANSI).

(DISTRICT, CHHINDWARA.)

कोई आदमी-के दो लड़के थे । वो-में-से क्षोटे-ने अपने दादा-से कहा के दादा धन-में-से जो मेरो हिस्सा बैठे सो मेरे देव । तब उन-के वाप-ने अपना सब धन बाट दओ । वहोत दिन नहीं बीते कि क्षोटे लड़के-ने अपनो सब धन जमा कर-के दूर देस-की निकल-गयो ॥

TRANSLITERATION AND TRANSLATION.

Koi ad̄mi-kē dō laṝkē thē. Wō-mē-sē chhōṭē-nē
A-certain man-of two sons were. Them-in-from the-younger-by
 ap̄nē dādā-sē kahā kē, 'dādā, dhan-mē-sē jō mērō hissā^{nē}
his-own father-to it-was-said that, 'father, wealth-in-from what my share
 baiṭhē sū mēhē dēw.' Tab un-kē bāp-nē^{nē}
may-sit (i.e. may-be-calculated) that to-me give.' Then them-of the-father-by
 ap̄nā sab dhan bāṭ daō. Bahot din nahī̄ bītē^{nē}
his-own all wealth having-divided was-given. Many days not passed
 ki chhōṭō laṝkē-nē ap̄nō sab dhan jamā kar-kē dūr
that the-younger son-by his-own all wealth collected made-having a-far
 dēs-kō nikal-gaō.
country-to it-was-gone-out.

Here again we have an intransitive verb used impersonally with the subject in the case of the agent.

[No 29]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (KIRARI)

(DISTRICT CHHENDWARA)

कोई आदमी-के दो छोकरा हते । वो में-से नाँने छोकरा ने अपने वाप-से कहो दादा धन-को जो हिस्सा मेरा है सो मेहे दे-दे । तो ओ-के दादा-ने हिस्सा बाँटा कर-दौ । सुतके दिन नही भये-हते के छोटे छोकरा-ने अपने हिस्सा-को सवरो धन जमा कर-को दूर देस-को चलो गयो ॥

TRANSLITERATION AND TRANSLATION

Koi id'mi ke do chhok'ra hate Wo mī ū nāne
A certain man of two sons were Them inform the younger
 chhok'ra-ne ip'ne bap se k'ho 'dātī dhan lo jo hisse mura
son by his own father to it was said 'father, wealth of what share mine
 hu so mehe de dc' To o ke dad'ne hisse bīta
is that to me give away' Then him of the father by the share divided
 kai dnu Mat'ke dnu nūñi bhīva hate ke chhok'ro chhok'ri ne
was made Many days not become were that the younger son by
 ip'ne hisse lo sāb'ro dhan pīma lūlā dui des lo
his own share of all wealth collected made having a far country to
 chalo ḡo
it was gone away

Here again we have the same idiom with an intansitive verb

'HINDI' OF NAGPUR.

From the district of Nagpur, which lies immediately to the south of Chhindwara, and of which the main Aryan language is Marāṭhi, 105,900 people were returned as speaking 'Hindi.' These people are not confined to any particular locality but are scattered all over the district. They, or their ancestors, hailed originally from the north. This 'Hindi' was provisionally classed as a form of Mālwi. On further enquiry it appears that it is not a sufficiently distinct speech to be called a dialect in its proper sense. The specimens show that it is a broken form of Bundēli, like that of Chhindwara, but with a greater admixture of Marāṭhi. Indeed, owing to the influence of the schools of the district, which are, as a rule, Marāṭhi, that language is every day acquiring more and more influence, and will some day, no doubt, supersede the Bundēli element altogether.

The following specimen, consisting of a few lines of the Parable of the Prodigal Son, will illustrate the above remarks.

[No. 30.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI.

BUNDIBLI ('HINDI' OF NAGPUR).

(DISTRICT, NAEPUR.)

एक आदमी-खे दो पोखा हते । ओ-में-को नन्हो लरका बाप-खे किहे दादा मोरे हिस्सा-को माल मो-खे दे-दे । फेर ओ-ने अपनी चिनगी-की दोई पोखान-खे वाटनी कर-दर्दू । आगे थोड़ेच दिन-में नन्हे पोखा-ने अपनी सब धन सावडी । फेर उ दूसरे मुलक-में फिरन-खे गओ । वहाँ अपनो सब पैसा ओ-ने चहुल-बाजी-में उड़ा-दओ ॥

TRANSLITERATION AND TRANSLATION.

Ek *ād'mi-khē* dū *pōryā* hatō. Ō-*mē-kō* nanhō lar'kā
One man-of two sons were. *Them-in-of the-younger son(-by)*
bāp-khē kihē, 'dādā, mōrē *hissā-kō* māl mō-khē dē-dē.'
the-father-to it-was-said, 'father, my share-of property me-to give-away.'
 Phēr ū-nē ap*nī *jin'gī-kī* dōi *pōryan-khē* bāt'ni kar-dai. Āgē¹
Then him-by his-own property-of both sons-for share was-made. Afterwards
 thōr-ēch din-mē nanhē *pōryā-nē* ap*nī sab dhan sāw*di.
a-few days-in the-younger son-by his-own all fortune was-collected.
 Phēr ū dūs'rē mulak-mē phiran-khē gaō. Wahū ap*nō sab paisā
Then he another country-into wander-to went. There his-own all money
 ū-nē chahul-bājī-mē upā-daō.
him-by profligacy-in was-wasted.

THE KOSHTI DIALECTS

The Koshtis or silk weavers of the Central Provinces numbered 137 891 in the Census of 1891. Of these some 12 000 were returned for this Survey as speaking special dialects. They were distributed as follows —

Chhindwara—		
Marathi Koshti	2 638	
Hindi Koshti	604	
	—	3 242
Chanda		8 000
Bhandara		800
	—	
	TOTAL	12 042

The rest of the Koshtis were reported to speak ordinary Marathi. With the exception of 604 in Chhindwara all these 12 042 were said to speak a special dialect of that language. To them may be added 2 600 Berai making a total of 14 692 who will be dealt with later on together with Kumbhai.

An examination of the specimens received from these localities shows that there is really no such thing as a special Koshti dialect. What is meant is that the Koshtis speak a corrupt mixture of Bundeli Chhattisgarhi and Marathi of which the relative proportions of the constituents vary according to locality.

We have seen that the district of Chhindwara falls into two main tracts the *Balaghat* or Up land in the north of which the language is corrupt Bundeli and the *Zerigat* or Low land to the south which forms in reality a portion of the Nagpur and Berai Plain. The Koshti dialect of the Balighat is known as Hindi Koshti because it is more infected with Bundeli (as might be expected) than the Koshti dialect of the Zerigat.

It would be a waste of space to treat the jangon seriously. I shall give only a few lines of a version of the Purable of the Prodighal Son in the Hindi Koshti of Chhindwara and a short tale from Chanda where the Marathi element predominates.

[No 31]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDI (MIXED 'HINDI' KOSHTI)

(DISTRICT CHHINDBARA)

कोई मनुष्य-का ही पुत्र हताँ । उन-में-से छोटे-ने पिता-से कही दादा
 संपत्ति-में-से जो मोरो हिस्सा होय सो मो-खे दे दे । अ-ने उन-खे अपनो धन
 वॉट दई । बहुत दिन नही भया-हताँ कि छोटे लड़का सब कछु डकडो
 कर-के दूर देश-खे चलियो गये ॥

TRANSLITERATION AND TRANSLATION.

Koi mnushy ka do putra hñf Un-me e chhote ne
 Any man of two sons were Them from the younger by
 pita se kahi, 'dada, sampatti m so jo moro hissa hoy
 the father to it-was said, 'father, fortune from which my share may be
 so mu kbu di de U ne un kbu apno dhru bñt
 that me to give away Him by them to his own fortune having been divided
 dai Bahut din nahñ bhij i hatf ki chhote lirkh sab
 was given Many days not become were that the younger son all
 kachhu ikattho kri ke dur dñs kbu chhilo-give
 things collecting a-distant country to went away

The Koshti of Chanda is much more mixed with Maithali. We may also note a sign of the dative (*na*) which appears to be borrowed from some dialect of Gujarati. It may be mentioned that many of the silk weavers of the Central Provinces originally came from Gujarat.

[No 32]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

WESTERN HINDI

BUNDELI (MIXED KOSHTI DIALECT)

(DISTRICT, CHANDA)

एक मानुस-ला दुय लहान पोखा होता । एक पोखा आनि एक पोरगी । पोखा होतो वो रूपन फार साजरो होतो । पोरगी साधारन होती । एक दिवस वैय दुय पोखा आरसा जवर खेलता खेलता पोखा पोरगी ला बलत भाई येन आरसा मा आमी देखवन कोन साजरो दिसत । पोरगी ला वो वेस नही वाटे । वला समजे की यो मला हिनाबसाठी बलत । मंग वा आपलो बाप जवर जाजन भाई को गहर्ना सागीस । वा बलीस बाबा आरसा मा रूप देखून समाधान पावनु यो वायको को काम । वा-मा मानुसन मन दिनु नही । बाप दुय भन ला पोट संग धरून उन की सामाधानी करीस । वो बलीस पोखा हो तुम्ही भगडो नको । आज पासल तुम्ही दुय जन-ही दर-रोज आरसा-मा देखत जा ॥

TRANSLITERATION AND TRANSLATION

El manus la	duy	lahan	poya	hota	El porya	ani	el	por'gi
One man to	two	small	children	ice	One boy	and	one	gul
Poya	hoto	wo	rup na	phai	saj'ro	hoto	Por'gi	sadharan
The boy	was	he	appearance by	very	beautiful	was	The gul	common
hota	El	diwas	way	duy	poya	ar'sa	jawar	khel'ta
was	One	day	those	two	children	mirror	near	playing
porya	por'gi	la	balat,	'bai,	ye na	ar'sa ma	uni	dehh'ban
the boy	the	gul	to	says	'sister	this	in	lon
applies'	Por'gi	la	w	ye	na	ar'sa	saj'ro	saj'ro
appears'	The	gul	to	that	well	not	we	will see
li,	'yo	ma	la	hinab'sathi	balat'	Mang	wa	ap'lo
that	'this (person)	ne	to	lowering for	says'	Then	she	bap
jawar	jaun	bhai	lo	gaihana	sigis	Wa	bahs,	'babu'
having gone	the	brother	of	complaint	told	She	said,	'father,

ur'sa ma rup dekhun samadhan pawⁿnu yo bay^ho ho kam
 mirror in appearance having seen satisfaction to get this woman of business
 Wa ma manus na man dinu nahn Bap duy jhan la
 It in man to mind to put is not(proper) The father the two persons to
 pot sang dharun un hi samadhami kuis Wo balis 'porya
 breast near Iaving held them of satisfaction made He said 'children
 ho tumhi jhag^{do} naiko Aj p^asal tumhi duy jan hi dar 10j
 O you quarrel do not Today from you two persons even every day
 ur'sa ma dekhhat ja '
 mirror in continue to look '

KOSHTI AND KUMBHARI OF BERAR

The Koshtis and Kumbhars of Berar speak also a corrupt form of Bundeli. The following is the number of speakers reported of each —

Koshti—			
Akola		300	
Ellichpar		250	
Buldana		2 100	
		—	2 6 0
Kumbhari—			
Buldana		.60	
	TOTAL	3 .30	—

I give a specimen of Kumbhari which comes from Buldana. The Koshti dialect is the same, and no specimen is required. Before doing so, I give a note on the Kumbhari dialects generally.

THE KUMBHĀR DIALECTS

It has been reported that the Kumbhārs of the Central Provinces and of Berar have a dialect of their own which is called Kumbhari. The specimens received do not bear this out. All that is shown is that some of the Kumbhārs of these provinces speak corrupt forms of the various local dialects of the localities which they inhabit. At the Census of 1891 the number of Kumbhārs reported as existing in the Central Provinces and Berar was as follows —

Central Provinces	102 639
Berar	23 465
TOTAL	125 147

For the Survey the number of speakers of Kumbhari is as follows —

Central Provinces—	
Bhandara	30
Chhindwara	4 400
Chanda	1 000
	—————
	5 430
Berar—	
Akola	4 500
Buldana	580
	—————
	5 080
TOTAL	10 510

Of these the Bhandara Kumbhari is a corrupt Bagheli and has been dealt with under that dialect of Eastern Hindi (Vol VI pp 180 ff). The Kumbhari of Chanda is a corrupt Telugu and cannot be considered here. The Kumbhārs of Akola have it turns out no special dialect. They speak the ordinary Warhadī of the district. There remain —

Kumbhār of Chhindwara	4 400
Buldana	580
TOTAL	4 980

Of the 4 400 Chhindwara Kumbhārs some speak a corrupt Bundeli and others a corrupt Marathi. It is impossible to say how many speak each, and hence I postpone putting the whole number under Bundeli. The Marathi form of their dialect has been dealt with under the Marathi of the Central Provinces (Vol VII p 295).

The Bundeli form of the Chhindwara Kumbhari is simply the broken Bundeli of the district and needs no exemplification.

The Kumbhari of Buldana is a corrupt mixture of Bundeli with Marathi and traces of Gujarati or Rajasthani. As a specimen I give a portion of a version of the Parable of the Prodigal Son. It will also suffice as a specimen of Berar Koshti.

[No 33]

INDO-ARYAN FAMILY.

CENTRAL GROUP,

WESTERN HINDI

BUNDELI (BROKEV DIALECT OF KUMBHARS)

(DISTRICT, BULDANA)

एक अदमी-को दो लड़का थे । नन्हे वाप को कहानो लागे वा
 मेरे हिस्सा की जीनगी सो का दे । वाप ने आपनी जीनगी दोनों-सो बाट
 दौड़ । थोडे दीन से नन्हे लड़कों आपनी जीनगी ले के देस-को उपर गबो ।
 वहाँ चैनवाजी से आपनी जीनगी सब उड़ा दौड़ । ए-का सब पैसा खर्च हो के
 वी देस-सो बड़ो काल पड़ो । ओ के बासे बड़ी आडचण पड़ी । फेर ओ
 एक अदमी-को तरफ जा रहा-है । उड़ा अदमी ने अपने खेत-मे छुक्कर राखवे-
 का धरे । वहाँ ए अदमी न छुक्कानी खा डारे-को कोँडा-पर खुशी-से आपन
 पेट भरे हाते । परंतु ओ-को कि-ने ओ वी दय नहीं । ए-के बासे डू-की
 आखी उघड़ी । जब तो आपुन-सो कहा लागे मेरे वाप-के कितनेक नौकर-
 पास सुडो पुरको बचे ऐसे हैं । पण हम छाँ भुके मरते । फेर मै अब
 वाप-के तरफ जान हूँ ओ-का कहुँ की वा मै देव को व तोहू भौत अपराधी हूँ ।
 मै तारो लड़का कहने माफक नहीं । सो का डू उपराघ मोलकरी सरीखो
 लगाव ॥

TRANSLITERATION AND TRANSLATION

lk ad'mi lo do lad'ha the	N'nho bap ko lawhano lago,
One man to two sons were	The younger father to to say began,
'ba, more hissa li jun'gi mo li de'	Bap ne ap'ni
'father, my share of property me to give'	The father by his own
jun'gi dono mo wat du	Thode din se nanho
property the two amongst dividing was given	A few days after the younger
lad'ho ap'ni jun'gi le he des ko upar gawo Whā	lad'ho ap'ni jun'gi le he des ko upar gawo Whā
son his own property taken having country to over went These	son his own property taken having country to over went These
chain baj se ap'ni jun'gi sab uda du	chain baj se ap'ni jun'gi sab uda du
mei y maling with his own property all was squandered His all	mei y maling with his own property all was squandered His all
kharch no ke vi des mo bado lal padō,	kharch no ke vi des mo bado lal padō,
having been spent that country in a great famine fell, that of for	having been spent that country in a great famine fell, that of for
ad'chan padū Pher o ek ad'mi le triumph ja raha hu	ad'chan padū Pher o ek ad'mi le triumph ja raha hu
difficulty fell Then he one man of towards going remained That	difficulty fell Then he one man of towards going remained That

71
 mani apr khtn ditta rkti i dhat Whi
 mani rior felis swi feed after leaving it Itte the
 alman duktam th biko t'p' pit blashu pna l't
 72 mels ate iters if jn glad & all lew bell
 that hit jyantu o-ko lin o li dav mdu
 would race can filled it i i'no anyone bi that ever sea gives n't
 Fewer iki phu u-hu Tih i span to kabi luo 'mru
 ill for he eyes opened Ten iu self to to sat legan t'
 lape kit nek number ps sudhi purli bach que hu,
 faller of lose many sermons new even filled of to spire such is
 jin ham iyi blake mrt Phr mu ab lape 'mru
 73 I leie of longer a dning Ten I now faller of rounds
 jna hū o i kahū hī bi mu des lo wi torn blant
 going I In so say that 'faller I God of and of there also great
 upradhi hū mu iro lphu kaham mphuk mhi, m lu
 suner an I Hu son to be called worth em not tie to
 74 upradhi mollari sankho lzwu
 Free-forward a labour we treat

STANDARD LIST OF WORDS AND SENTENCES IN WESTERN HINDI.

STANDARD LIST OF WORDS AND

English.	Hindostāni (Delhi).	Dakhini of Bombay.	Vernacular Hindostāni (Upper Doab).
1. One	Ek	Ek	Ek
2. Two	Do	Do	Do
3. Three	Tin	Tin	Tin
4. Four	Chār	Chār	Chār
5. Five	Pāch	Pāch	Pāch
6. Six	Chha	Chha	Chha
7. Seven	Sat	Sat	Sat
8. Eight	Aṭh	Aṭh	Aṭh
9. Nine	Nau	Nav	No
10. Ten	Das	Das	Das
11. Twenty	Bis	Bis	Bis
12. Fifty	Pachās	Pachās	Pāchchās
13. Hundred	Sau	Saw	Se
14. I	Mai	Mai	Mi
15. Of me	Mera	Mera	Mera
16. Mine	Mera	Mera	Mera
17. We	Ham	Ham	Ham
18. Of us	Hamārā	Hamārā, apnā	Mhārā
19. Our	Hamārā	Hamārā, apnā	Mhārā
20. Thou	Tū	Tū	Tū
21. Of thee	Terā	Terā	Terā
22. Thine	Terā	Terā	Terā
23. You	Tum	Tum	Tam
24. Of you	Tumhārā	Tumhārā	Thārā
25. Your	Tumhārā	Tumhārā	Thārā

SENTENCES IN WESTERN HINDI

Bengali	Bra. Bh. Ksh.	English
BL	Lk eku	1 One
Do	Dwai	2 Two
T n	T n t n	3 Three
Ch r	Ch ri ch	4 Four
P'ch	P ch	Five
Chh	Chha	6 Six
Satt	S t	7 Seven
Atth	A h	8 Eight
Nu	Nan	9 Nine
Das	Das	10 Ten
B s	B s	11 Twenty
P ch s	Pach s	12 Fifty
Sau	Sax	13 Hundred
Ma	Hii ma	14 I
Men	Meru moryan	15 Of me
M m	M ra u m rya	16 Mine
Ham hamo	Ham	17 We
Ibar	Ham au ham you	18 Of us
Wb n	Ham ran hamryan	19 Our
Thu tu ta	T	20 Thou
Tor	Ta au toryan	21 Of thee
T r	T ra u t rya	22 Thine
Tlam tamal	T m	23 You
Ti r	Tuml ran tuml you th a th ryan	24 Of you
Th r	T mal ran tumh rya l rath yu	25 Your

English.	Hindostani (Delhi).	Dakhini of Bombay.	Vernacular Hindostani (Upper Doab).
26. He	Woh	Wo, woh	O, oh
27. Of him	Us-kā	Us-kā	Us-kā
28. His	Us-ka	Us-ka	Us-ka
29. They	We	We, e	We
30. Of them	Un-kā	Un-ka	Un-ka
31. Their	Un-ka	Un-ka	Un-ka
32. Hand	Hāth	Hāth	Hat
33. Foot	Pāw	Pāw	Pā
34. Nose	Nāk	Nāk	Nāk
35. Eye	Ākh	Ākh	Ākh
36. Mouth	Mūh	Mū	Mūh
37. Tooth	Dāt	Dāt	Dāt
38. Ear	Kān	Kān	Kān
39. Hair	Bāl	Bāl	Bai
40. Head	Sir	Śir	Sir
41. Tongue	Zabhn	Jibh	Jib
42. Belly	Pēt	Pēt	Pēt
43. Back	Pīth	Pīth	Pīth
44. Iron	Lohā	Lauwā	Lohā
45. Gold	Sonā	Sunnā	Sonnā
46. Silver	Chādi	Chādi	Chādi
47. Father	Bāp	Bāp	Bappū
48. Mother	Mā	Mā	Mī
49. Brother	Bhāñ	Bhāñ	Bhāñ
50. Sister	Bahin	Bhain	Bahāñ, bobbō
51. Man	Ādmī	Ādmī, marad	Yādāmī, māras
52. Woman	Aurat	Aurat	Lugāt, bir-bānni

Bangaru	B Bhakha.	Eng h
Oh	Wah buh gu gwa	He
Us la	Wa lau b lau gwa lau	7 Of h m
Uz la	Wa lau ba lau gwa lau	8 H s
Wa oh	Wé bë gwë	9 They \\
Un la	W n lau b n lau gun ka!	10 Of them
Un la	W n lau b n lau gun lau	1 Tie
Hath	Hathu l tu	Hand
Par	Pau	3 Foot
Nakl	Nak n L	4 Nose
Akh	Ákh	5 Eye
Muh	Mauh muh pau	6 Mouth
Dand	D tu	Tooth
Kkn	K nu	7 Fa
Bal	Barn	8 Ha
Sir	Vñpu	9 Head
Jib	J bh	10 Tongue
P t	P u	11 Bell
Dh li	Pith	12 Back
Loy	Lol u	13 Iro
S ana	S unau	14 Gold
Ci li	Ci di	15 Silver
B bbf	hakk i	16 Tail e
M	Amm mayo	17 Moll
Bl at	Blay bla k ra b ra	18 Brother
Bibi	Bha n	19 Sister
M nas	Fog maldu n s	20 Man
Bayya	I rri l i n	21 Woman

English	Hindustani (Dehi)	Dakhni of Bombay	Vernacular Hindustani (Upper Doab)
53 Wife	B	Aurat	Lugat ghar wali
54 Child	Bachcha	Bebeh	Ulud jatag bale
55 Son	Bela lar ka	Beti	Betta
56 Daughter	Bela li	Bet	Bett dh
57 Slave	Gulam	Gulam	Gulam
58 Cultivator	Kashthi r	Kherut	Jott bowa 'L san
59 Shepherd	Galar j	Di ng r	Galar ya
60 God	Khuda	Jhuda Allah	Bhaawan Ram j
61 Devil	Satan	Sat n	Dana
62 Sun	Sraj	Surj *	Suraj
63 Moon	Chad	Chad	Ch d
64 Star	Stala	Tara	T ra
65 Fire	Ag	Ag	Ag
66 Water	Pan	Pant	Pant
67 House	Makan	Gha	Ghar
68 Horse	Ghora	Ghora	Ghora
69 Cow	Gau gay	Gai	Gai
70 Dog	Kutta	Kutta	Kutta
71 Cat	Bil	Bil	Bil
72 Cock	Murgi	Murga	Murga
73 Duck	Battakh	Bidalh	Battal h
74 Ass	Gadha	Gaddha	Gadha
75 Camel	Üt	Üt	Üt
76 Bird	Paranda	Falheen paulh	Clirya
77 Goat	Ja	J	Ja
78 Eat	Kha	Kha	Kha
79 Sit	Bati	Bah	Bast

I	—	1 to 10	1 to 1
—	—	Class 1 to 10	2 Wife
1	—	—	54 Child
Ghorm	Bhalo chint chintak	—	* Son
B	Bajra	—	55 Daughter
Ghitr	Bhavat dh	—	7 Slave
Nakar	Gulru tablu	—	56 Cultivator
Karun	Karun	—	57 Shepherd
Pi	Capary	—	60 God
Rati	Ranmura Bhagam na	—	61 Devil
Sistan	Sutru	—	62 Sun
Sury	Surya sijji	—	63 Moon
Chatri	Chardi	—	64 Star
Trah	Taray	—	65 Fire
A	Agi	—	66 Water
Pani	Pam	—	67 House
Dhund	Bakhari	—	68 Horse
Ghorā	Chir	—	69 Cow
Dilaili	Gaiy	—	70 Dog
Kutta	Kutta	—	71 Cat.
Billi	Bilava	—	72 Cock
Kukkar	Murgi	—	73 Duck
Battal	Batti	—	74 Aes
Khotti	Caith gadh	—	75 Camel
Uth	Utu	—	76 Bird
Chri	Chirawa	—	77 Go
Tur	Jua ja	—	78 Eat.
Tim	Ki u jalka	—	79 Sit
Bu	Bu th	—	—

English.	Hindostani (Delhi).	Dakhini of Bombay.	Vernacular Hindostani (Upper Doab).
80. Come	Ā	Ā	Āw
81. Bent	Mär	Mär	Mär
82. Stand	Khaṇā hō	Khaṇā (sic) hō	Khaṇā hō
83. Die	Mar	Mar	Mar
84. Give	Dō	Dō	Dō
85. Run	Bhāg	Bhāg	Bhāg, dōr
86. Up	Upar	Upar	Uppar
87. Near	Nazdik	Najik, jās	Nēpē
88. Down	Niché	Niché, talā	Talā
89. Far	Dōr	Dōr	Dōr
90. Before	Pāshtar, pah̄lō	Sāmnē	Pah̄lō, sāh̄mī
91. Behind	Piehhē	Piehhē	Piehhē
92. Who?	Kaun	Kaun	Kōn
93. What?	Kyā	Kyā	Kō
94. Why?	Kyū	Kyū	Kyū
95. And	Aur	Nē, anē, hōr, aur	Ar, bar, or, aur
96. But	Ləkin	Pan, ləkin, magar	Pax, akai
97. If	Agar	Agar, jo	Ajyā, jo
98. Yes	Hā	Hā, hoy	Hā
99. No	Nahī	Nai	Nī, nī
100. Alas	Afsoz	Arē, rō, tobā	Wāh
101. A father	Bāp	Bāp	Bāppū
102. Of a father	Bāp-kā	Bāp-kā	Bāppū-kā
103. To a father	Bāp-ka	Bāp-ka, -ka	Bāppū-ka, -nī, -nō
104. From a father	Bāp-sō	Bāp-sō	Bāppū-tō, -tō
105. Two fathers	Do bāp	Do bāp	Do bāppū
106. Fathers	Bāp	Bāp	Bāppū

Bangaru	Braj Bhakta	English
A	A	80 Come
Mar	Mār pā	81 Beat
Khar	Thirō hō	82 Stand
Mar	Mar mayau	83 Die
De	Deu	84 Give
Bhag	Bhaḡ jan bhaḡ jan	85 Run
Upar	Upar	86 Up
Nere	Janiñ dhung	87 Near
Heth	Nichañ	88 Down
Pate	Du z	89 Far
Sam̄ap	Agañ samūhi	90 Before
Pachhe	Pichhaiñ pichhaiñ	91 Behind
Kaan	Ko	92 Who?
Ke lai	Ka laha	93 What?
Kyu	K e ku laha ku	94 Why?
Hor	Auru	95 And
Par	Paui	96 But
Je	Jan	97 If
Hi	Hiñ hiñ	98 Yes
Nahi	Nñi, nñhi	99 No
Soch	Hiñ hañ arñ/ro	100 Alas
Babbu	D u	101 A father
Babbu la	Dau lau	102 Of a father
Babbu la te	Dau kñ lañ lañ	103 To a father
Babbu ka m̄ t̄ to	Da sñ	104 From a father
De babbu	Dwai dwai	105 Two fathers
Ghas̄e babbu	D u	106 Tailors

English.	Hindostani (Delhi).	Dakhini of Bombay.	Vernacular Hindostani (Upper Doab).
107. Of fathers . . .	Bāpū-kā . . .	Bāpū-kā . . .	Bāppū-kā . . .
108. To fathers . . .	Bāpū-kō . . .	Bāpū-ko, -kū . . .	Bāppū-kū, -nū, -nō . . .
109. From fathers . . .	Bāpū-sē . . .	Bāpū-sē . . .	Bāppū-tō, -tō . . .
110. A daughter . . .	Lāpū-kī . . .	Bēti . . .	Bettī . . .
111. Of a daughter . . .	Lāpū-kī-kā . . .	Bēti-kā . . .	Bettī . . .
112. To a daughter . . .	Lāpū-kī-kō . . .	Bēti-kū . . .	Bettī . . .
113. From a daughter . . .	Lāpū-kī-sē . . .	Bēti-sē . . .	Bettī . . .
114. Two daughters . . .	Do lāpū-kīyū . . .	Do bētiyī . . .	Do betti . . .
115. Daughters . . .	Lāpū-kīyū . . .	Bētiyū . . .	Bettī . . .
116. Of daughters . . .	Lāpū-kīyū-kā . . .	Bētiyū-kā . . .	Betyū-kā . . .
117. To daughters . . .	Lāpū-kīyū-kō . . .	Bētiyū-kū . . .	Betyū-kū, -nū, -nō . . .
118. From daughters . . .	Lāpū-kīyū-sē . . .	Bētiyū-sē . . .	Betyū-tō, -tō . . .
119. A good man . . .	Ek nēk ādmī . . .	Ēk achobhā ādmī . . .	Chokkhā yād'mi . . .
120. Of a good man . . .	Ek nēk ādmī-kā . . .	Ēk achobhā ādmī-kā . . .	Chokkhā yād'mi-kā . . .
121. To a good man . . .	Ek nēk ādmī-kō . . .	Ēk achobhā ādmī-kū . . .	Chokkhā yād'mi-kū, -nū, -nō . . .
122. From a good man . . .	Ek nēk ādmī-sē . . .	Ēk achobhā ādmī-sē . . .	Chokkhā yād'mi-tō, -tō . . .
123. Two good men . . .	Do nēk ādmī . . .	Do achobhā ādmī . . .	Do chokkhā yād'mi . . .
124. Good men . . .	Nēk ādmī . . .	Achobhā ādmī . . .	Chokkhā yād'mi . . .
125. Of good men . . .	Nēk ādmīyū-kā . . .	Achobhā ādmī-kā . . .	Chokkhā yād'myū-kā . . .
126. To good men . . .	Nēk ādmīyū-kō . . .	Achobhā ādmī-kū . . .	Chokkhā yād'myū-kū, -nū, -nō . . .
127. From good men . . .	Nēk ādmīyū-sē . . .	Achobhā ādmī-sē . . .	Chokkhā yād'myū-tō, -tō . . .
128. A good woman . . .	Ēk nēk 'aurat . . .	Ēk achobhāl aurat . . .	Chokkhā bir-hanū . . .
129. A bad boy . . .	Ēk kharāb lāpū-kā . . .	Ēk kharāb chhorā . . .	Bhundā lōndā . . .
130. Good women . . .	Nēk 'auratō . . .	Achobhāl auratō . . .	Chokkhāl bir-kannī . . .
131. A bad girl . . .	Ēk kharāb lāpū-kī . . .	Ēk kharāb chhokri . . .	Bhundāl lōndā . . .
132. Good . . .	Nēk, achobhā . . .	Achobhā . . .	Chokkhā . . .
133. Better . . .	Behtar . . .	(Us-sē) achobhā . . .	Ghaqā chokknā . . .

Bengali	Braj Bihari	English
Babu [~] la	Daunu lau	107 Of fathers
B bba [~] ti	Daunu lu lau lai	108 To fathers
Babbu [~] la ni ti	Daunu su	109 From fathers
Chhori	Bitaya	110 A daughter
Chhori ka	Bitaya lau	111 Of a daughter
Chhori ti	Bitaya lu lau lai	112 To a daughter
Chhori la ni ti	Bitaya su	113 From a daughter
Du chhori [~]	Dwai bitiya	114 Two daughters
Chhori [~]	Bitiyā	115 Daughters
Chhori [~] la chhori [~] li	Bitiyani lau	116 Of daughters
Chhori [~] ti	Bitiyani lu lau lai	117 To daughters
Chhori [~] ka ni ti	Bitiyani su	118 From daughters
Ek chhel manas	Li bhale maddu	119 A good man
Ek chhel manas la	Li bhale madd lau	120 Of a good man
Ek chhel manas ti	Li bhale madd lu lau	121 To a good man
Ek chhel manas la ni ti	Li bhale madd su	122 From a good man
Du chhel manas	Dwai bhale madd	123 Two good men
Chheli manas	Bhale madd	124 Good men
Chheli manas [~] li	Bhale maddani lau	125 Of good men
Chhel manas [~] ti	Bhale maddani lu lau	126 To good men
Chhel manas [~] ka ni ti	Bhale maddani su	127 From good men
Ek chhel bayyar	Li bhali bayari	128 A good woman
Ek bhun la chhurat	Li bhaf [~] lau chhaurat	129 A bad boy
Obhel bayyar [~]	Bi ali ba yari	130 Good women
Lk bl un li chhori	Bk bla [~] li chhori	131 A bad girl
Chhel chhail	Bhalau . .	132 Good
Aur chhel	Nai [~] bhalau	133 Better

English.	Hindostani (Delhi).	Dakhini of Bombay.	Vernacular Hindostani (Upper Doab).
131. Best . . .	Sab-sé nechekhā, nibhayat "unda.	Sab-sé nechekhā . . .	Sab-té ghānā chokkhā
135. High . . .	Üchā . . .	Üchā . . .	Unchekhā . . .
136. Higher . . .	Ziyāda Üchā . . .	Us-sé Üchā . . .	Ghānā unchekhā . . .
137. Highest . . .	Sab-sé Üchā . . .	Sab-sé Üchā . . .	Sab-té ghānā unchekhā . . .
138. A horse . . .	Ghorā . . .	Ghorā . . .	Ghorā . . .
139. A mare . . .	Ghorī . . .	Ghorī . . .	Ghorī . . .
140. Horses . . .	Ghorē . . .	Ghorē . . .	Ghorē . . .
141. Mares . . .	Ghoriyē . . .	Ghoriyē . . .	Ghoriyē . . .
142. A bull . . .	Sid . . .	Ek bail . . .	Bijār, goh're . . .
143. A cow . . .	Gāy . . .	Ek gāt . . .	Gā . . .
144. Bulls . . .	Sid . . .	Bailē . . .	Bijār, goh're . . .
145. Cows . . .	Gāyē . . .	Gāyā . . .	Gā . . .
146. A dog . . .	Kuttā . . .	Kuttā . . .	Kuttā . . .
147. A bitch . . .	Kutiyā . . .	Kutti . . .	Kutiyā . . .
148. Dogs . . .	Kuttē . . .	Kuttē . . .	Kuttē . . .
149. Bitches . . .	Kutiyā . . .	Kutiyā . . .	Kutiyā . . .
150. A he-goat . . .	Bak'rā . . .	Bokar . . .	Bak'rā . . .
151. A female goat . . .	Bak'rī . . .	Bak'ri . . .	Bak'rī . . .
152. Goats . . .	Bak'rō . . .	Bak'rō . . .	Bak'rō . . .
153. A male deer . . .	Hiran . . .	Nar Lar'ak . . .	Hiran . . .
154. A female deer . . .	Hir'an . . .	Hir'an . . .	Hir'pl . . .
155. Deer . . .	Hiran . . .	Haran . . .	Hiran . . .
156. I am . . .	Mai hū . . .	Mai hū . . .	Mē hū . . .
157. Thou art . . .	Tu hai . . .	Tu hai . . .	Tu hō . . .
158. He is . . .	Woh hai . . .	Woh hai . . .	Ohā . . .
159. We are . . .	Ham haī . . .	Ham haī . . .	Ham hō . . .
160. You are . . .	Tum hō . . .	Tum hō . . .	Tam hō . . .

Bangaru	Braj Bhakta	English
Ghane te ghana chhel	Sab su bhalau	34 Best
Ücha	Üe au	35 High
Aur ücha	Nañk uchanu	136 Higher
Ghane te ghana ücha	Sab su uel au	137 Highest
Ghora	Ül ghöra	138 A horse
Gl öf ^h ü	Ül gluriya	139 A mare
Ghöre	Ghöra	140 Horses
Ghor ^h iyā	Ghuriya	141 Mares
Khagur	Shu sara elu bijara	142 A bull
Dhandi	Ül gaiya	143 A cow
Khug ^h rē	S ^h r	144 Bulls
Dhandyā	Gaiya	145 Cows
Kutta	Ül kutt	146 A dog
Kutta	Ül kutya	147 A bitch
Kutte	Kuttu	148 Dogs
Kuttyā	Kutiyā ~	149 Bitches
Bal ^h ra	L ^h l böh ^h ra	150 A he goat
Bal ^h rī	Ül boh ^h ri	151 A female goat
Bal ^h ryā	Boh ^h ri	152 Goats
Mi ng	Phu hunnu	153 A male deer
Mirag ^h ni	Ül hunnu	154 A female deer
Mirag	Hunn	155 Deer
Mañ hñ al b ^h a ^h	Mañ hñ mañ u	156 I am
Tu ha sa ^h i ^h a ^h	Tu ha ^h i ^h a ^h	157 Thou art
Oh ha sa ^h ho se	Wuh ha ^h gu ^h si	158 He is
Ham lañ sa ^h	Ham lañ ham añ ..	159 We are
Tham ho se	Fum ha ^h tam au	160 You are

English.	Hindostāni (Delhi).	Dakhini of Bombay.	Vernacular Hindostāni (Upper Doab).
161. They are . . .	Wə hā̄ . . .	Wə hai . . .	Wə hā̄ . . .
162. I was . . .	Maī thā̄ . . .	Maī thā̄, athā̄ . . .	Mē thā̄ . . .
163. Thou wast . . .	Tū thā̄ . . .	Tū thā̄, athā̄ . . .	Tū thā̄ . . .
164. He was . . .	Woh thā̄ . . .	Woh thā̄, athā̄ . . .	O thā̄ . . .
165. We were . . .	Ham thā̄ . . .	Ham thā̄, athā̄ . . .	Ham thā̄ . . .
166. You were . . .	Tam thā̄ . . .	Tam thā̄, athā̄ . . .	Tam thā̄ . . .
167. They were . . .	Wə thā̄ . . .	Wə thā̄, athā̄ . . .	Wə thā̄ . . .
168. Be . . .	Hō	Hō	Hō
169. To be . . .	Hōnā̄	Hōnā̄	Hōnā̄
170. Being . . .	Hōtā̄	Hōtā̄	Hōtā̄
171. Having been . . .	Hō-kar . . .	Hō-ko . . .	Hōkā̄ . . .
172. I may be . . .	Maī hōū̄ . . .	Maī hōū̄ . . .	Mē hōū̄ . . .
173. I shall be . . .	Maī hōūgā̄ . . .	Maī hōūgā̄ . . .	Mē hōūgā̄ . . .
174. I should be . . .	Maī hōtā̄ . . .	Maī hōtā̄ . . .	Mē hōtā̄ . . .
175. Bent . . .	Mār . . .	Mār . . .	Mār . . .
176. To beat . . .	Mār-nā̄ . . .	Mārnā̄ . . .	Mār-pā̄, mārap . . .
177. Beating . . .	Mār-tā̄ . . .	Mārtā̄ . . .	Mār-tā̄ . . .
178. Having beaten . . .	Mār-kar . . .	Mār-ko . . .	Mār-kai . . .
179. I beat . . .	Maī mār-tā̄-hū̄ . . .	Maī-nō mārtā̄-hū̄ . . .	Mē mārū̄ . . .
180. Thou beatest . . .	Tū mār-tā̄-hai . . .	Tū-nō mārtā̄-hai . . .	Tū mārē . . .
181. He beats . . .	Woh mār-tā̄-hai . . .	Wō mārtā̄-hai . . .	O mārē . . .
182. We beat . . .	Ham mār-tā̄-hai . . .	Ham mārtā̄-hai . . .	Ham mārē . . .
183. You beat . . .	Tam mār-tā̄-hai . . .	Tam mārtā̄-hai . . .	Tam mārē . . .
184. They beat . . .	Wə mār-tā̄-hai . . .	Wō mārtā̄-hai . . .	Wē mārē . . .
185. I bent (Past Tense) . . .	Maī-nō mārā̄ . . .	Maī-nō mārā̄ . . .	Mē mārā̄ . . .
186. Thou beatest (Past Tense). . .	Tū-nō mārā̄ . . .	Tū-nō mārā̄ . . .	Tē mārā̄ . . .
187. He beat (Past Tense) . . .	Wō-nō mārā̄ . . .	Wō-nō mārā̄ . . .	Wō-nō mārā̄ . . .

Bengali.	Braj Bhākhā.	English.
Oh haī, saī . . .	Wē haī, gwē aī . . .	161. They are.
Maī thā . . .	Maī hau (or au), ho (or o).	162. I was.
Tū thā . . .	Tu hau, ho . . .	163. Thou wast.
Oh thā . . .	Wah hau, gu ho . . .	164. He was.
Ham thā . . .	Ham hai, hē . . .	165. We were.
Tham thā . . .	Tum hai, hē . . .	166. You were.
Oh thā . . .	Wē hai, gwē hē . . .	167. They were.
Ho . . .	Hōu . . .	168. Be.
Hōpā . . .	Haibau . . .	169. To be.
Hōdā . . .	Hota . . .	170. Being.
Hō-kar . . .	Hwai-kai, hai-kē . . .	171. Having been.
.....	Maī hōkī . . .	172. I may be.
Maī hūgā . . .	Maī hōgau . . .	173. I shall be.
.....	.....	174. I should be.
Mār . . .	Māri (sing.), māran (pl.) . . .	175. Beat.
Mār-pā . . .	Māribau . . .	176. To beat.
Mār-dā . . .	Mārātu, māttā . . .	177. Beating.
Mār-kar . . .	Māri-kai, -kē . . .	178. Having beaten.
Maī mārū-sāi . . .	Maī mārātu(māttā)-hū, maī māttāi.	179. I beat.
Tū mārū-sai . . .	Tū mārātu(māttā)-hai, tā māttai.	180. Thou beatest.
Oh mārū-sai . . .	Wah mārātu(māttā)-hai, gu māttai.	181. He beats.
Ham mārū-sai (not saī)	Ham mārātu(māttā)-hai, ham māttai.	182. We beat.
Tamhē mārū-saī	Tum mārātu(māttā)-hau, tum māttai.	183. You beat.
Waī mārū-sai (not saī)	We mārātu(māttā)-hai, gwē māttai.	184. They beat.
Maī-nō māryā . . .	Maī-nō māryau . . .	185. I beat (<i>Past Tense</i>).
Taī-nō māryā . . .	Taī-nō māryau . . .	186. Thou beatest (<i>Past Tense</i>).
Uh-nō māryā . . .	Wā-nō (hā-nō, gwā-nō) māryau.	187. He beat (<i>Past Tense</i>).

English.	Hindostani (Delhi).	Dakhini of Bombay.	Vernacular Hindostani (Upper Doab).
188. We beat (<i>Past Tense</i>)	Ham-nē mārā . . .	Ham-nē mārā . . .	Ham-nē mārā . . .
189. You beat (<i>Past Tense</i>)	Tum-nē mārā . . .	Tum-nē mārā . . .	Tam-nē mārā . . .
190. They beat (<i>Past Tense</i>)	Unhō-nē mārā . . .	Un-nē mārā, wō mārā . . .	Un-nē mārā . . .
191. I am beating . . .	Maī mārtā-hū . . .	Maī mārtā-hū . . .	Mē mārū-hū . . .
192. I was beating . . .	Maī mārtā-thā . . .	Maī mārtā-thā . . .	Mē mārū-thā, mē mārū-thā . . .
193. I had beaten . . .	Maī-nē mārā-thā . . .	Maī-nē mārā-thā . . .	Mē mārā-thā . . .
194. I may beat . . .	Maī mārū . . .	Maī mārū . . .	Mē mārū . . .
195. I shall beat . . .	Maī mārūgā . . .	Maī mārūgā . . .	Mē mārūgā . . .
196. Thou wilt beat . . .	Tū mārūgā . . .	Tū mārūgā . . .	Tū mārūgā . . .
197. He will beat . . .	Woh mārūgā . . .	Wo mārūgā . . .	Ö mārūgā . . .
198. We shall beat . . .	Ham mārūgā . . .	Ham mārūgā . . .	Ham mārūgā . . .
199. You will beat . . .	Tam mārūgā . . .	Tam mārūgā . . .	Tam mārūgā . . .
200. They will beat . . .	Wē mārūgā . . .	Wō mārūgā . . .	Wē mārūgā . . .
201. I should beat . . .	Maī mārūtā . . .	Maī mārtā . . .	Mē mārūtā . . .
202. I am beaten . . .	Maī mārā-jātā-hū . . .	Maī mārā jātā-hū . . .	Mē mārā jātā-hū . . .
203. I was beaten . . .	Maī mārā-gayā . . .	Maī mārā gayā . . .	Mē mārā gayā . . .
204. I shall be beaten . . .	Maī mārā-jāūgā . . .	Maī mārā jāūgā . . .	Mē mārā jāūgā . . .
205. I go . . .	Maī jātā-hū . . .	Maī jāū or jātā-hū . . .	Mē jāū . . .
206. Thou goest . . .	Tū jātā-hai . . .	Tū jātā-hai . . .	Tū jā . . .
207. He goes . . .	Woh jātā-hai . . .	Wo jātā-hai . . .	Ö ja, ja . . .
208. We go . . .	Ham jātā-hai . . .	Ham jātā-hai . . .	Ham jā, jā . . .
209. You go . . .	Tam jātā-hā . . .	Tam jātā-hā . . .	Tam jā . . .
210. They go . . .	Wē jātā-hai . . .	Wō jātā-hai . . .	Wē jā, jā . . .
211. I went . . .	Maī gayā . . .	Maī gayā . . .	Mē gayā, giyā . . .
212. Thou wentest . . .	Tū gayā . . .	Tū gayā . . .	Tū gayā, giyā . . .
213. He went . . .	Woh gayā . . .	Wō gayā . . .	Ö gayā, giyā . . .
214. We went . . .	Ham gaē . . .	Ham gaē . . .	Ham gayē . . .

Bengali	Bengali	English
Mhe nō maryā	Ham nō maryān	188 We beat (<i>Past Tense</i>)
Tha nō maryā	Tum nō maryān	189 You beat (<i>Past Tense</i>)
Un nō maryā	Wn nō (Un nō gun nō) maryān	190 They beat (<i>Past Tense</i>)
Maī marū sū	Maī mattū	191 I am beating
Maī mar̄ayā tha	Maī mar̄ayān	192 I was beating
Maī ne maryā thā	Maī ne maryān au	193 I had beaten
	Maī marū	194 I may beat
Maī marūgā	Maī marūgān	195 I shall beat
Tū marēga	Tu marāgān	196 Thou wilt beat
Oh māreg :	Wah marūgān	197 He will beat
Ham māregē	Ham māriḡē	198 We shall beat
Tham māregē	Tum māraṅgē	199 You will beat
Oh mārēge	We māraṅgē	200 They will beat
		201 I could beat
Maī maryā janda hā	Maī maryān jāñī	202 I am beaten
Maī maryā gayā	Maī maryān jā tu au	203 I was beaten
Maī maryā jañgā	Maī maryān jañgān	204 I shall be beaten
Maī jāñ sū	Maī jāñī	205 I go
Tū jawē sāi	Tu jātā aī	206 Thou goest
Oh jāwē sāi	Wah jātā aī	207 He goes
Ham jāñ sāi	Ham jātāī	208 We go
Tham jāñ sāi	Tum jātāu	209 You go
Oh jāwē sāi	We jātāī	210 They go
Maī gayā	Maī gayān	211 I went
Tū gayā	Tu gayān	212 Thou wentest
Oh gayā	Wah gayān	213 He went
Ham gao	Ham ga	214 We went

English.	Hindi-Āstānī (Delhi).	Dakhini of Bombay.	Vernacular Hindostāni (Upper Doab).
215. You went . . .	Tum gaś . . .	Tum gaś . . .	Tum gayā . . .
216. They went . . .	Wō gaś . . .	Wō gaś . . .	Wō gayā . . .
217. Go . . .	Jā . . .	Jā . . .	Jā . . .
218. Going . . .	Jātā . . .	Jātā . . .	Jātā . . .
219. Gone . . .	Gaya . . .	Gaya . . .	Gaya, giyā . . .
220. What is your name ?	Tumhārā nām kyā hai ?	Tumhārū nām kyā hai ?	Terū kā nā hō ?
221. How old is this horse ?	Is ghōrē-kī 'unni kyā hai ?	Yē ghōrē-kī unni kitni hai ?	Yā ghōrē kai baras-kā ?
222. How far is it from here to Kashmir ?	Yahā-sā Kashmir kitni dūr hai ?	Hyā-sā Kāshmir kitnā (sic) dūr hai ?	Hinjār Kasimir kitni dūr hō ?
223. How many sons are there in your father's house ?	Tumhārā bāp-kā ghar-māñ kitnā bēs̄ hai ?	Tumhārā bāp-kā ghar-māñ kitnā bēs̄ hai ?	Tārā bāppū-kā ghar-māñ kai bēt̄ ?
224. I have walked a long way to-day.	Maī āj bahut chalā-hū .	Aj maī bahet chalā .	Aj mā bahet dūr-lo pābū gayā.
225. The son of my uncle is married to his sister.	Mērē chachā-kā laṛkā-kī us-kā bahin-sā shādi bul-hai.	Mērē /chachā-kē hōtē-nā us-ki bhain-sā shādi kiya (sic).	Mērē chāchchā-kē bēt̄-kā byān us-ki bāhan-ki sāth huā.
226. In the house is the saddle of the white horse.	Ghar-māñ safed ghōrē-kā zin hai.	Ghar-māñ safed ghōrē-kā zin hai.	Kothī-māñ dholē ghōrē-kī kāt̄hi hō.
227. Put the saddle upon his back.	Us-ki pīth-par zin kasō .	Us-kā pīth-par zin rakh .	Us-kē uppar kāt̄hi bādho.
228. I have beaten his son with many stripes.	Maī-nā us-kā laṛkā-kā bahut-sā tasmā-sā mārā-hai.	Maī-nā us-kā bēt̄-kū bahot chhāryā mārā.	Māñ us-kā bēt̄-kai bahot bēt̄ mārā.
229. He is grazing cattle on the top of the hill.	Woh pahār-ki chōṭi-par mawāghī charā-rāhi-hai.	Wō dēgar-kā sir-par qhor charātā-hai.	Ô tillā-pē dhāgar chagāwā.
230. He is sitting on a horse under that tree.	Woh us darmakt-kō nichē ghōrē-par baithā-hai.	Wō us jhār-ke talā, ghōrē-par baithā-hai.	Ô us rukh-kā taīj ghōrē-pē chāchā baithā.
231. His brother is taller than his sister.	Us-kā bhāi us-ki bahin-sā siyādā lambā hai.	Us-kā bhāi us-kā (sic) bhain-sā lōchā hai.	Us-kā bhāi us-ki bāhan-tā ghanā unchchā.
232. The price of that is two rupees and a half.	Us-ki qimāt qhālī rupayā hai.	Us-ki kimāt aqāhī rupiyā hai.	Wā chīj qhālī rapas-kī .
233. My father lives in that small house.	Mērā bāp us chhōṭā ghar-māñ rahāt̄-hai.	Mērā bāp us chhōṭā ghar-māñ rāhtā-hai.	Mērā bāppū us chhōṭā ghar-māñ rahā.
234. Give this rupee to him	Us-kō yeh rupayā dō-dō .	Yē rupiyā us-kū dēo .	Yā rupayā us-dē-dō .
235. Take those rupees from him.	Us-sē woh rupayā ls-ls .	Wō rupiyā us-kā pās-sā lēo .	Yē rupayā us-pa-tā ls-ls .
236. Beat him well and bind him with ropes.	Us-ko khub mārō aur rassiyā-sā bādh-dō .	Us-ko khub mārō sur rassī-sā bādho.	Usē ghasā mār-pī-kā jewarī-te bādho.
237. Draw water from the well.	Khās-sā pāni khichō .	Kūvā-sā pāni nikālo .	Kuñ-māñ-sā pāpi khanchobō .
238. Walk before me .	Mērā sām-nā chalō .	Mērā agē chalo .	Mērā agē chal .
239. Whose boy comes behind you ?	Tumhārā pichhā kis-kā laṛkā-āt̄-hai ?	Kis-kā chhokrā tērā pichhā aīt̄-hai ?	Tārē pichchā kis-kā londā āwē ?
240. From whom did you buy that ?	Tum-nā woh kis-sā kharidā-hai ?	Yē tū-nā kis-kā pās-sā bēchā-lyā ?	Tē yā chīj kis-kē-tā lāi ?
241. From a shopkeeper of the village.	Gāñ-kē ek dākāndār-sā .	Khādī-kā dākāndār-kā pās-sā .	Gāñ-kā bāñ-jā-pā-iā .

Bundel (Bosaphari)	Bundel (Bhasauri of Gwalior)	English
Tum gaē, gē gayō	Tum ū gaye	215 You went
Ūy gae, gā	Be ū gaye	216 They went
Jā	Jāu	217 Go
Jet	Jat	218 Going
Gaō, gā, gau	Gayau	219 Gone
Tumār kā nāw hai ?	Tihār kā nāñ hai ?	220 What is your name ?
Yā ghar*wālai bares kā hai ?	Ji gharākā latnā bassan kā hai ?	221 How old is this horse ?
Ihā tuñ Kashmar kitna dur hai ?	Hiyā se Kash'mar kitte dūr hai ?	222 How far is it from here to Kash'mar ?
Tumār kāp le ghar maī kai larākā hai ?	Tihār jāñ le ghar mālai larākā hai ?	223 How many sons are there in your father's house ?
Aj maī bahut māgo	Aj hāñ baubat chal kā so hāñ	224 I have walked a long way to day
Mōre lākā ho larākā khā bahāmāñ kā byāñi hai	Himālī lākā ho larākā lau byāñi kā li būhān se bād hai	225 The son of my uncle is married to his sister
Ghar maī supet ghur*wālā palachā dābāo hai	Bā ghar mālai bā suped ghurā lā o palachā dābāo hai	226 In the house is the saddle of the white horse
Wā li pāth pāi palachā dābā dyā	Bā palachā ho bā pāi lāso dābā	227 Put the saddle upon his back
Wā li larākā khālā maī na bahut chapākān mārō hai	Ham mālai larākā ho baubat dārākāyā das	228 I have beaten his son with many stripes
Wā pābār lā upir dāo chārānat hā	Bā dārāpāi polāyā pābār chārānat hā	229 He is grazing cattle on the top of the hill
Wā wā pārē ho tārañ ghur*wālā pāi bātbao hai	Bāghāñ pārētpho thārpho bāi pār le niche	230 He is sitting on a horse under that tree
Wā lau bāñi wā li bāhan- sāñ ucbāo hai	Bā lā u bāhāñ bāi : bāhan- sāñ ucbāo hai	231 His brother is taller than his sister
Wā lau māl arāi rupayā hai	Bā kā dām aghāñ rupayā hai	232 The price of that is two rupees and a half
Māl kāp wālā mārāñ maī rāhat hai	Mārāñ lākā bālābātā si bākhān me rāhat hā	233 My father lives in that small house
Wā khāñ yā rupayā dāi dyā	Ji rupayā un lao den	234 Give this rupee to him
Wā sañ yā rupayā lai lyā	Bā rupayā lai lau	235 Take those rupees from him
Wā khāñ khub māñ aui juñtāi sāi bādh dyā		236 Beat him well and bind him with ropes
Pāñi lauā tāi aichā la	Kuñ tāñ pāñi bāñi lau	237 Draw water from the well
Māñ āgāt māñg	Hāñtāñ samāñ pāñi	238 Wall before me
Kyā lau larākā tumāñ pāchhāñ kāvat hā ?	Kaun lau larākā chalau aut hā pāchhā ?	239 Whose boy comes be- hind you ?
Wā kāñ khañ lai hā ?	Kaun tāñ tam nā bā-kā lao ?	240 From whom did you buy that ?
Gāñ la duhan dāi aui	Bāñ gāñ la bāñiye la to	241 From a shopkeeper of the village



PĀÑJABI

The name 'Pāñjabī' explains itself. It means the language of the Punjab. As will be seen immediately the name is not a good one, for *Name of the Language*

Pāñjabī is not by any means the only language spoken in

that Province.

Where spoken Pāñjabī is the tongue of about 12½ millions of people and is spoken over the greater part of the eastern half of the Province of the Punjab in the northern corner of the State of Bikaner in Rajputana,

and in the southern half of the State of Jammu. In the extreme north east of the Province, *e.g.* in most of the Simla Hill States and Kulu the language is Pahari. Further south, in the districts lying on or near the right bank of the river Jamna *e.g.* in the eastern half of Umballa in Kainal in most of Hissar (and the neighbouring portions of the State of Patiala), in Rohtak, Delhi and Gurgaon, the language is not Pāñjabī, but is some form of Western Hindi. With these exceptions, we may say that the vernacular of the whole of the eastern Punjab is Pāñjabī. To the north of this area lie the Himalayas to its south the arid plains of Bikaner and to its west the inhospitable *Bāz*, of the Rechna Doab.

To its north and north east Pāñjabī is bounded by the Pahari of the lower ranges of the Himalayas. It hardly extends into the hill country.

Linguistic Boundaries On the east it has the various forms of western Hindi, Vernacular Hindostani in east Umballa, and Bangaru spoken in the country immediately to the west of the Jamna. On the south it has the Bagri and Bikaneri dialects of Rajasthani spoken in west Hissar and Bikaner. The boundary between Pāñjabī and all these languages is very fairly defined (although of course there is a certain amount of merging from one language into another) for the difference of language to a large extent connotes a difference of nationalities. More especially on the border line between Pāñjabī and Western Hindi we see that Pāñjabī is essentially the language of the Sikhs. We may here roughly put the boundary between the two languages as coinciding with the course of the river Ghaggar. The people to the east of the Ghaggar valley, excepting stray colonies of Sikhs, all speak Western Hindi.

To the south, on the other hand there is a gradual merging into Rajasthani, through an intermediate dialect named Bhattri. Like Pāñjabī, Rajasthani is a language which originally belonged to the Outer Circle of Indo Aryan speech, a substratum of which still remains. At the same time, this basis has been overlaid and almost hidden by a wave of language belonging to the Inner Group.¹ The two languages, thus closely resembling each other, merge into each other without difficulty. Indeed, it is a curious fact that the Dogra, the most northern form of Pāñjabī, shows peculiarities of pronunciation (such as the change of the initial *l* to *g* in declensional suffixes) which also exist in Bagri.

This will be fully explained when dealing with the characteristics of Panjab. *Vide pp. 61 ff. post*

On the north there is a distinct dialect of Pāñjāī, Dōgrā,—which is intermediate between standard Pāñjāī and the Pahāī of the lower Himalayas.

It will have been observed that hitherto I have said nothing about the western boundary of Pāñjāī. The reason is that it is impossible to fix such a boundary.

To the west of Pāñjāī lies the Lahndā or Western Pāñjāī language, which we may take to be firmly established in the Jech Doab. On the other hand Pāñjāī of the purest kind is spoken in the upper part of the Bari Doab. Between these two lies the Rechna Doab and the lower part of the Bari Doab. A glance at the map facing page 607 will make my meaning clear. Here the language is a mixture of Pāñjāī and Lahndā,—more Pāñjāī to the east,—more Lahndā to the west. We shall see that the reason for this is that an old form of Lahndā must once have extended right up to the Sarasvatī, and that it is still the foundation of Pāñjāī. The Lahndā influence grows stronger (even in the Pāñjāī tract) as we go westwards, as the influence of the wave of the language of the Inner Group, which has encroached from the east and has formed modern Pāñjāī, weakens. It thus happens that, although in India we continually see two neighbouring languages gradually merging into each other, nowhere is the process so gradual as in the case of Pāñjāī and Lahndā. It is quite impossible to point to any boundary line or approximate boundary line between the two forms of speech. As, however, some kind of boundary between the two languages is necessary for the purposes of this Survey, I have assumed the following conventional line to mark the division between them. Commence at the northern end of the Pabbī range in the Gujarat district, go across the district to the Gujranwala town of Rāmnagar on the Chenab. Then draw a line nearly due south to the southern corner of Gujranwala, where it meets the northern corner of the district of Montgomery. Then continue the line to the southern corner of Montgomery on the Sutlej. Follow the Sutlej for a few miles and cross the northern corner of the State of Bahawalpur. Everything to the east of this line I call Pāñjāī, and everything to the west of it I call Lahndā; but it must be remembered that this line is a purely arbitrary convention, and that for some distance to the west of that line, the language which I call Lahndā differs but slightly from the language of the east of the Rechna Doab and of north-east Gujarat which I call Pāñjāī. I have been guided mainly by the vocabulary. To the west of the line, the language, which is mainly that of the tract known as the *Bāṛ*, or Jungle, has a vocabulary which agrees much more closely with that of Lahndā. Except in Multan, we do not find Lahndā inflections established till we cross the Chenab.

An interesting fact arises from the foregoing discussion. The Punjab, or *Panj-āb*, Pāñjāī and the Land of the Five Rivers is properly the 'Land of the Five Rivers,' the Jhelum, the Chenab, the Ravi, the Beas, and the Sutlej. Now, the Pāñjāī language extends far to the east of the Sutlej, the most eastern of these five, reaching up to the Ghaggar. It occupies the Doabs between the Beas and Sutlej, and between the Ravi and the Beas-Sutlej. It also occupies a part of the Rechna Doab between the Chenab and small corner of the Jech Doab between the Jhelum and the Chenab, and the Ravi, but in nearly the whole of the great tract watered by the Chenab and the Jhelum and by the lower part of the Sutlej Pāñjāī is not spoken. Pāñjāī is hence not the language of the entire "Land of the Five Rivers."

Punjabi has two dialects—the ordinary idiom of the language and Dogra or Dogri

D-alrets and Sub-d-alrets

The latter in various forms is spoken over the submontane portion of the Jammu State and over most of the head of the Indus, a district which has an overflow into the neighbouring parts of the districts of Gurdaspur and of the State of Chamba. It will be dealt

Ordinary Pāījābī is spoken over the rest of the Pāījābī area in the plains of the Punjab and has also encroached into the neighbouring Simla Hill States. Thus standard Pāījābī varies slightly from place to place and its purest form is admitted to be that of the *Mājh* or middle part of the Bāī Dorb centring round Amritsar. This Mājhī sub-dialect may be said to be the language of cis Rāī Lāhore of Amritsar and of Gujarsāpū. Lower down the Dorb in the district of Montgomery, the language is not pure Mājhī but is mixed with Lāhanda. We may take Mājhī as the standard form of Pāījābī. But owing to the accidental circumstance that the first serious European students of Pāījābī lived at Ludhiana and not at Amritsar another standard Pāījābī which we may call the European Standard Pāījābī has also come into existence at Ludhiana where J. Newton wrote his Grammar in 1801 where a Committee of the Lodiānā Mission published the first Pāījābī Dictionary in 1801 and where C. P. Newton published the latest and most complete grammar of the language in 1898. It has since the middle of the last century been the fountain of instruction in Pāījābī for Englishmen. It is only natural that these eminent scholars should have taken as their standard that particular phase of Pāījābī with which they were most familiar and we hence find that the idiom taught by them contains a few characteristics which are peculiar to eastern Pāījābī and are strange to the Mājh.¹ Of these the most striking is the employment of the peculiar cerebral / The sound of this letter is not heard in the Mājh although its employment is taught in all the grammars and dictionaries.

We thus see that there are two standards of Panjabî that of the Majh which is accepted by natives of India and (theoretically) by Europeans and that of Ludhiana, which is the one practically accepted by Europeans which is described in most grammars and dictionaries of the language and into which the Scriptures have been translated³.

5 If Iely loc 111 relike Mr F I Newtont letell il u la j b astler st lnd t tie at ally
f m yel t tie Maj exojo Congre py 13 o n 1701 gr at Ifel little tie Maj
let l sdi l m th fo r f r d o n t sleep ge o l l l we been g e n t tie re, l r o e ad tler no se
e lee notther ntl Maj wlll nle a lein la exception

Dr T. H. Little's *Empifit* came to the oil cellars in season 1 cl 1 in Feb 1 and 1 cor
diluted on the N. side.

I am most heartily sorry one of the pictures asserted by native dealers as being in the Indian collection.

The other sub-dialects of ordinary Pāñjābī are the dialect of the Jullunder Doab, Pōwādhi, Rāthī, Mālwāi, Bhattiāni, and the Pāñjābi of the Rechna Doab and North-east Gujerat. The dialect of the Jullunder Doab closely resembles that of Ludhiana. As we approach the hills, however, we see signs of the influence of Pahāri. Pōwādhi (the Pāñjābi of the Pōwādh, or eastern Punjab), as its name implies, is the most eastern form of Pāñjābī. It is spoken on the south bank of the Sutlej in the Ludhiana district (and is here identical with the Ludhiana dialect just dealt with at some length), but its main territory is the Pāñjābī speaking part of the Punjab east of, say, the 76th degree of east longitude. To its east we have the Western Pahāri of the southern Simla Hill States, the vernacular Hindostāni of Umballa and East Patiala, and the Bāngarū of Karnal. To its south it has the Rāthī Pāñjābi to be described immediately, and to its west Mālwāi Pāñjābī. As we may expect, Pōwādhi Pāñjābī is more and more influenced by Western Hindi as we go eastwards. Immediately to the south of Pōwādhi and Mālwāi Pāñjābī, in the valley of the Ghaggar, lies the Rāthī Pāñjābī of the Rāth or 'Ruthless' Musalmān Pachhādās of that tract. It is even more strongly infected by the Bāngarū dialect of Western Hindi than Pōwādhi. It is also noteworthy for its preference for nasal sounds. To its south lie the Bāgri and Bāngarū of Hissar. West of the 76th degree of east longitude as far as the Sutlej lies the Mālwā or old settled dry country of the Sikh Jatts, to the south of which lies the 'Jangal' or unsettled country. The language of these areas is known as Mālwāi Pāñjābī or Jaungali. To its south it has the Rāthī Pāñjābī of the Ghaggar valley, and the Bhattiāni Pāñjābī of South Ferozepore and Bikaner. Mālwāi Pāñjābī does not differ materially from the Ludhiana Standard, but as we go south a tendency is observable to substitute a dental *n* and *t* for a cerebral *y* and *l* respectively. South of the Mālwā in South Ferozepore and north-west Bikaner, lies Bhattiāni, the country of the Bhattis. Here Pāñjābī is merging into Rājasthāni and we find a mixed dialect which I name Bhattiāni. Bhattiāni is spoken on the left bank of the Sutlej a long way up into Ferozepore, and is there locally known as Rāthauri. Crossing the Sutlej we enter the Bari Doab. The central portion of this is the Mājh and has been already dealt with. South-east of Lahore lies the district of Montgomery, like Lahore, lying on both sides of the Ravi. The cis-Ravi portion of Montgomery, although politically within the Bari Doab, belongs linguistically to the next Doab, the Rechna, between the Ravi and the Chenab. It is in this Rechna Doab that we see Pāñjābī merging into Lahndā.

As explained above, it is impossible to show any distinct boundary between these two languages, and, for the purposes of this Survey, I have adopted a purely conventional line commencing at the northern end of the Pabbi range of hills near the north-west corner of Gujerat and ending on the Sutlej at the south-east corner of Montgomery, with a slight deflection down the Sutlej, across the north-eastern end of the State of Bahawalpur, where it meets the southern border of Bhattiāni. Everything to the east of this line I call, for the purposes of this Survey, Pāñjābī, and everything to its west Lahndā. This Pāñjābī of north-east Gujerat, of the Rechna Doab, and of east Montgomery becomes more and more infected with Lahndā characteristics as we go west.

The following tables show the number of speakers of Pāñjābī as estimated for this Number of speakers. Survey. Most of the figures are based on those of the Census of 1891. I commence with the number of speakers of Pāñjābī in those tracts in which it is a vernacular.

TABLE SHOWING THE NUMBER OF SPEAKERS OF PUNJABI IN AREAS IN WHICH IT IS A VERNACULAR.

Pāñjābī is also spoken in other districts of the Punjab in which it is not classed as a vernacular. The most important figures are those of Karnal and Multan. As regards Karnal, this district immediately adjoins the Pōwādhi-speaking tract of Pātiālā, and the figures represent an overflow of Sikh settlers from that State. In Multan there is a large colony of Sikhs settled on the Sidhmui canal system. In the other districts, the figures reported call for no remarks. They are as follows:—

TABLE SHOWING THE NUMBER OF SPECIES OF PAJAROS IN DISTRICTS AND STATES OF THE PERUAN IN WHICH IT IS NOT A SUBSPECIES.

We therefore arrive at the following figures for the total number of speakers of Panjabî in the Punjab, as reported for this Survey:—

In areas in which it is a vernacular	12,400,648
In areas in which it is not a vernacular	154,801

Group Total for the Punjab : 12,564,139

At the Census of 1891, 15,754,895 people were recorded as speaking Panjabī (including Dōgrā) in the Punjab. The difference is accounted for as follows. In the first place, about 4,583,000 people were shown in the Census tables as speaking Panjabī in Gujranwala (western half), Montgomery (western half), Bahawalpur (north-western portion), Jhang, Shalpur, Jhelam, Rawalpindi, Hazara, Peshawar, Kohat, and Bannu and other localities, who, in this Survey, will be shown as speaking Lahndā. On the

other hand the above figures include 636,500 speakers of the Kangra dialect who, in the Census tables, are shown as speaking Pahari, and also include the 434,000 speakers of Dūgrā in Jammu territory and 22,000 speakers of Bhattiāni in Bikaner, which do not appear in the Punjab Census tables at all, as Jammu and Bikaner do not fall politically within that province. By making these allowances on each side, we arrive at a Census total of 12,262,395. The difference between this and the above Survey figures, which amounts to 301,744, is due, partly to the fact that round numbers are employed as much as possible in the Survey, partly to the fact that many of the Survey figures are independent estimates made by local officials some seven or eight years after the Census had been taken, and partly to the inclusion, in the Survey figures, of small items which, in the Census tables, are grouped under other languages. In border tracts where one language merges into another, classification necessarily depends much on the personal equation, which must be allowed for in dealing with statistics of this kind.

We now come to the number of people who speak Panjabī outside the limits of the Punjab. Here we have to resort to the figures of the Census of 1891, and are confronted by two difficulties. At that Census, the speakers of the various languages were not enumerated in Kashmir or in Rajputana and Central India. In the second place, at that Census (except in the Punjab) no distinction was made between Lahndā and Panjabī, the two being grouped together under one head—Panjabī. I therefore in the following table cannot give the number of speakers of Panjabī in Kashmir or in Rajputana and Central India, and instead therof give the total number of people of Punjab birth (for which figures are available) in these localities. The second difficulty is more serious. We can only estimate. In the Census of 1901 the figures for Lahndā and Panjabī were kept separate, and their totals bore the proportion of 3 and 17, respectively, to each other. I assume that this proportion was also true for 1891 and deduct from the total of the following figures three-twentieths, to allow for speakers of Lahndā. The remainder should approximately represent the total number of speakers of Panjabī outside the Punjab.

TABLES SHOWING THE TOTAL NUMBER OF PERSONS WHO SPOKE PANJĀNI OR LAHNDĀ OUTSIDE THE PUNJAB ACCORDING TO THE CENSUS OF 1891.

Kashmir	66,106 (estimated).
Sindh (and Khairpur)	23,150
United Provinces (and States)	13,080
Quetta	10,544
Burma	8,105
Bengal (and States)	2,857
Hyderabad	2,439
Bombay (and States)	3,334
Rajputana and Central India	99,790 (estimated).
Andamans	1,518
Ajmer-Mewara	1,154
Central Provinces	1,154
Madras	498
Berar	373
Baroda	255
Assam	160
Mysore	18
Total	283,530

Deducting three-twentieths of this, i.e. 35,030, for Lahndā, we arrive at an estimated total of 198,500 for the number of people who speak Pāñjābī in India outside the Punjab.

We thus arrive at the total number of speakers of Pāñjābī in all India :—

Speakers of Pāñjābī as a local vernacular in the Punjab and elsewhere	12,564,139
Speakers elsewhere in India	198,500
GRAND TOTAL of all speakers of Pāñjābī	12,762,639

Most of the speakers of Pāñjābī outside the Punjab are either Sikh troops or police officers and the like.

Pāñjābī, together with Western Hindi, Rājasthānī, and Gujarātī, is one of the members of the Central Group of the Indo-Aryan Vernaculars. Of these the only pure member of the Group is Western Hindi. The others are mixed languages. Although in the main possessing the essential characteristics of the Central Group they each present signs of another language which has been superseded,—overlaid would be a more correct expression—by a central one. We shall see this clearly in the case of Rājasthānī and Gujarātī, and shall also notice in the case of these two languages, that the further we go from the centre from which the Inner Language encroached, the more prominent this submerged layer becomes. In every case this submerged layer was evidently a language of the Outer Circle of Indo-Aryan languages. We may take the centre of dispersion as the central Gangetic Doab between Mathurā and Kanauj. Kanauj, it may be remarked, was the great centre of Indo-Aryan power during the centuries preceding the Musalmān conquest of India.

Pāñjābī is the language of the Eastern Punjab, and, at the present day, immediately Relationship to Lahndā and to its west, in the Western Punjab, we find Lahndā to be Western Hindi. the vernacular. Lahndā is one of the languages of the Outer

Circle, and is closely connected with Sindhi, Kāshmīrī and the languages of the Indus-Kōhistān. There can be no doubt, if linguistic evidence is of any value, that a language closely akin to this Lahndā was also once spoken over the entire area of which Pāñjābī is now the vernacular. Immediately to the east of Pāñjābī we have the Hindostānī forms of Western Hindi which are spoken on both sides of the river Jamnā and in the Upper Gangetic Doab. It is clear from the present linguistic conditions that an old form of this Hindostānī has gradually spread over the whole of the eastern Punjab, superseding, or overlying, the old Lahndā language, as far, at least, as the upper half of the river Chenab. Indeed, its influence has spread further, and it is not till we get to the great *thal*, or sandy tract between the Jhelum-Chenab and the Indus, that we lose all traces of it. As in Rajputana, the desert has formed a barrier against the advancing tide of the Central language, and, in each case, we find west of it a pure language of the Outer Circle—in the one case Sindhi, in the other Lahndā.

As this tide progressed westward from its starting point, it gradually lost its body and its force. In the extreme east of the Pāñjābī tract, on the banks of the ancient Sarasvatī, few traces of the ancient Lahndā are observable. When we come to the Bari Doab, where standard Pāñjābī is spoken, we find several characteristics of Lahndā still surviving which have disappeared in the Pōwād or Eastern Punjab. In the Rechna Doab these characteristics become more prominent and here we come to the conventional

boundary line between Pāñjābī and Lahndā. In the Jech Doab they are still more in evidence and Lahndā may be said to be firmly established. In the Sindh-Sāgar Doab all except one or two traces of the influence of the Central language have disappeared, and we are in the presence of a true language of the Outer Circle. We thus see that Pāñjābī is a composite language.

To change the metaphor, its substratum is a language of the Outer Circle akin to the modern Lahndā, while its superstructure is a dialect of Western Hindi. The superstructure is so important, and has so concealed the foundation, that Pāñjābī is rightly classed, at the present day, as a language of the Central Group.

Coming to details, we find in the first place an initial *w* or *v* in Western Hindi

Pronunciation.

always becomes *b*, while in the Pāñjābī it is in certain cases retained. Thus, Western Hindi *bich*, but Pāñjābī *vichch*, in.

This is also characteristic of Sindhi, Lahndā and Kāshmirī.

There is another circumstance in Pāñjābī pronunciation which is extremely characteristic, and gives the clear-cut tone to the language, that at once attracts the attention of anyone who hears it for the first time. In order to describe it, it will be necessary to discuss a question of derivation. All the various Prakrit dialects of India had, for reasons which it is unnecessary to explain here, a large number of words containing each a double consonant, preceded by a short vowel. For instance, we may take *ghōdassa*, of a horse; *juttō*, joined; *khaggō*, a sword; *makkhayam*, ointment; *mārisai*, he will strike. By one of the phonetic rules of these languages there was a tendency to simplify these double letters by omitting the first member of the compound, and to lengthen the preceding short vowel in compensation. There was thus a tendency for these words to become respectively *ghōdāsa*; *jūtō*; *khāgō*; *mākhaṇam*; *mārisai*.¹ In the modern vernaculars of the Central Group, we observe this tendency acting with no uniformity. In Western Hindi we commonly meet both forms of the same word—often one in the literary language, and the other in colloquial speech. Thus for ‘butter’ the Prakrit *makkhayam* becomes *makkhan* in Literary Hindostāni, but we often hear *mākhan* in the mouths of the villagers. In Rājasthāni the tendency to simplify the compound increases as we go westward and southward till we arrive at Gujarāti in which language simplification, with compensatory lengthening of the preceding vowel, has become the general rule. We have *mākhan* and never *makkhay*. On the other hand, the Hindostāni of the Upper Gangetic Doab prefers the pronunciation of the double letter, with the short preceding vowel, so that we have always *makkhay* and not *mākhan*. Pāñjābī follows suit in this. It never simplifies such compounds. We always have *makkhan*, not *mākhan*. Similarly we have Pāñjābī *kamm*, but Hindostāni *kām*, work; Pāñjābī *vichoh*, but Hindostāni *bich*, in; Pāñjābī *uchchā*, but Hindostāni *ūchā*, high.² All this gives a predominant sound of sharply doubled letters throughout a Pāñjābī sentence, and gives the well-known clear-cut character to the language as heard by one whose acquaintance with Indian languages was first made in the Ganges Valley.

¹ Amongst the various Prakrit dialects, the older ones and Saursāni show fewer signs of this tendency than some of the others. Saursāni may be looked upon as the parent of Western Hindi, and of the superstructure (as distinct from the substratum) of the other languages of the Central Group.

² Lahndā, in this, follows Pāñjābī. It has *makkhan*. Sindhi carries the process forward another way. It simplifies a surd compound consonant but does not lengthen the vowel. It has *mākhan*. All this is of importance when considering the derivation of Pāñjābī words. For instance we may be sure that the Pāñjābī word *sittā*, seen, is not contracted from **sittā*. Such a contraction would be against the genius of Pāñjābī, Lahndā, or Sindhi.

In the declension of nouns, we find that the termination of strong masculine substantives with *a*-bases, is *a*, not *au* or *ā* as in pure Western Hindi. Thus we have *ghōrā*, a horse, not *ghōrau* or *ghorā*, as in Western Hindi.

This is typical of nearly all the languages of the Outer Circle. Compare the Marāthī *ghōdā* and the Bengali *ghōrā*.¹

A characteristic of Pāsjābī which at once strikes the beginner, and which is, in fact, a most prominent feature of the language, is the employment of the termination *dā* for the suffix of the genitive, instead of the *kau*, *kō* (or *kā*) of Western Hindi. This termination is also employed in Southern Lahndā, and no doubt belongs to the original form of that language which once spread all over the Punjab. It is certainly indigenous in the Eastern Punjab.²

Literary Hindostānī employs the suffix *nē* to indicate the case of the agent. This Termination of the case of the Agent. suffix does not properly belong to Western Hindi (of which Hindostānī is a dialect). In the other dialects of that language an organic case of the agent is employed without any suffix. The *nē* of Literary Hindostānī is, however, also found in the Vernacular Hindostānī of the Upper Gangetic Doab, and is clearly borrowed from Pāsjābī in which language its employment (under the form of *nai*) is regular.

The plurals of the pronouns of the first and second persons (*as̄ī*, we, oblique form *as̄ī*, and *tus̄ī*, ye, obl. form *tus̄dā*), are relics of the old Lahndā basis of the language, and do not belong to the true Central Language, which has *ham* and *tum* respectively. Compare Sindhi *as̄ī* (obl. *as̄ā*), we : Lahndā *as̄ī* (obl. *as̄ā*), we ; *tus̄ī* (obl. *tus̄ā*), you ; Māiyā (of the Indus Kōhīstān) *tus̄*, you ; Kāshmīrī *as̄ī* (obl. *as̄ā*), we. Moreover, these pronouns make their genitives *as̄ādā*, *tus̄dā*. The cerebral *ḍ* in these words is typical of Lahndā.

The Pāsjābī verb occasionally makes a passive voice by adding *ī* to the root.³ This Passive voice. is common in Lahndā, while a closely connected passive form is current in Sindhi. In Western Hindi this passive has only survived (if this is a survival) in one or two of the so-called polite imperatives.

¹ In this respect, Pāsjābī has reacted on those dialects of Western Hindi which are geographically nearest to it. The dialect of the Upper Gangetic Doab, and the Literary Hindostānī founded upon it, both have *a*, not *au* or *ā*. So also Braj Bhakta nouns substantive, but not adjective.

² Both *dā* and *lā* are derived from the same old Sanskrit word *kṛtāt*. Both have come down to the vernaculars through the Prakrit *kīdā* or *kīdāv*. In Hindostānī, in process of time, the *d* disappeared, and the word became *kīdā*, and hence *lā*, which it will be observed is a postposition, a distinct word,—and not a termination. On the other hand, the languages of the Outer Circle treated *kīdā*, not as a separate word, but as a termination. Thus for 'of a horse,' the speakers of the old language from which Hindostānī is derived said *ghōrākīdā* (hence *ghōrī lā*) in which *kīdā* is as distinct a word as is 'of' in the English phrase. But the speakers of the old Lahndā said *ghōrākīdā*, in which they dealt with *kīdā* as if it were a termination like the *i* in the Latin *cui*. Now, there is a well-known phonetic rule that in a case like this a *ī* between two vowels in the same word disappears. Hence *as̄ākīdā* was spoken as one word it became *gādākīdā*, and hence *ghōrākīdā*, without any hyphen between the *ghōrā* and the *dā*. This tendency to unite old postpositions with the main word, and to treat the two as one, is typical of the languages of the Outer Circle, and is rare in the languages of the Central Group.

The termination *kīdā* is noted by Prakrit Grammarians as surviving in Saurasēni Prakrit the language of the Central and Upper Gangetic Doab, but its occurrence in Lahndā shows that it must have survived to a comparatively late period over the greater part of North-Western India.

³ I have met this passive but rarely in the limited course of my Pāsjābī reading. Except Mr. Tindall's, all the grammars include Lahndā under Pāsjābī. Mr. E. P. Newton mentions this passive, but all his examples are taken from the *Jāneśwari*, a Lahndā work.

One of the most striking characteristics of the languages of the Outer Circle is the free use they make of pronominal suffixes added to verbs (a procedure totally strange to the languages of the Central Group). Thus, Lahndā has *ākhens*, said (*ākheā*) by him (*us*), i.e. he said. In the Mājh dialect of Pāñjābī, these also occur. Thus, *ākkhus*, he said. We rarely hear these further East.

Finally, like Lahndā and Sindhi, Pāñjābī is a language with a vocabulary mainly composed of honest *tadbharas*. *Tatsama* words are conspicuous only by their absence, and in this respect the tongue of

the Land of the Five Rivers offers a striking contrast to the bastard mixture of Sanskrit and vernacular which the Pandits of Calcutta and Benares imagine to be literature. It is a homely language, redolent of the Punjab of to-day. Mr. Beames¹ puts this well,—

'There is a flavour of wheaten flour and a reek of cottage smoke about Pāñjābī and Sindhi, which is infinitely more natural and captivating than anything which the hide-bound Pandit-ridden languages of the eastern parts of India can show us.'

But though thus homely in character, it must not be assumed that it is a rude form of speech incapable of literature. It is no more rude than was the broad lowland Scotch of the poet Burns. Pāñjābī can express any idea with its own stock of vocables, and is well adapted for both prose and poetry. It is true that it has hardly any literature, but that is due to its being overshadowed by its near relation, Hindostāni, and to the fact that for centuries the Punjab has been ruled from Delhi; but the ballads of the people, which are current everywhere, well show its capabilities. Even at the present day there is too great a tendency to look down upon it as a mere dialect of Hindostāni (which it is not), and to deny its status as an independent language. Its claim mainly rests upon its phonetic system and on its store of words not found in Hindi, both of which characteristics are due to its old Lahndā foundation. Some of the most common Pāñjābī words do not occur in Hindostāni. Such are *piu*, a father; *māñ*, a mother; *ākhnā*, to say; *ikk*, one; *sāh*, breath; *tih*, thirst, and hundreds of others, all of which can be found in languages of the Outer Circle.

The mixed character of the languages of the Central and Western Punjab (Pāñjābī and Lahndā) is well illustrated by the character given to the inhabitants of those tracts in the Mahābhārata, and by incidental references in the grammar of Pāṇini. Although not distant from the Madhyadēśa or Gangetic Doab, the centre from which Sanskritic civilisation spread, we learn that the laws and customs of the Punjab were at a very early period widely different from those of the Madhyadēśa. The people are at one time described as living in a state of kingless anarchy, and at another time as possessing no Brāhmaṇas (a dreadful thing to an orthodox Hindu of the Middle Country), living in petty villages, and governed by princes who supported themselves by interneceine war. Not only were there no Brāhmaṇas, but there were no castes. The population had no respect for the Vēda, and offered no sacrifices to the gods. They were rude and uncultured, given to drinking spirituous liquor, and eating all kinds of flesh. Their women were large-bodied, yellow, extremely immoral in

¹ Comparative Grammar, Vol. I, p. 61.

their behaviour, and seem to have lived in a state of polyandry, a man's heir being not his son, but the son of his sister's.¹ That this account was true in every particular need not be urged. It is given to us by enemies; but, whether true or not, it illustrates the gulf in habits, customs, and languages, which existed between the Madhyadeśa and the Punjab.

Pānjabī has a very scanty literature. The oldest work which is usually said to be written in the language is the *Ādi Granth*, the sacred Scriptures of the Sikhs; but, although the manuscripts of the

book are universally written in the Gurmukhi character, a very small portion of its contents is really in the Pānjabī language. It is a collection of hymns by various poets, most of whom wrote in some form of Western Hindi, while others even wrote in Marāthi. The best known Pānjabī portion is the *Japjī*, or introductory stanzas by Nānak, who was born in 1469 A.D. The celebrated *Janam Sākhi* (a life of Nānak) is in Lahndā, not in Pānjabī. Later works are the *Sākhi-nāma* (translated into English by Sardar Attar Singh Bhadauriā), another *Janam Sākhi* by Mani Singh, and a life of Har Göbind, the sixth guru (1606-1638 A.D.). Some of these are probably in Lahndā, but I cannot say this for certain, as I have not seen any of them. The *Wārā Bhāi Gurdāsda* is a collection of verses dating from the guruship of Arjun (1581-1606 A.D.), and has been printed (Amritsar, 1879). The verses are written in the style known as *wār*. A *wār* originally meant a dirge for the brave slain in battle, and hence any martial song of praise, and the poems are intended to describe the battle of good and evil in the human soul. As specimens of the earlier secular literature, Dr. Thornton² mentions the *Pāras bhāg* (a collection of ethical precepts), an epic on Akbar's siege of Chitaur, and a much admired epic on Nādir Shāh's invasion. The later literature is mainly composed of translations and imitations of works in Sanskrit, Hindi, or Persian. The most famous of these imitators is Hūshim, who flourished in the time of Ranjit Singh. The *Khair Manukh* is a poetical guide to the Greek system of medicine.

Besides the above, the bardic, or folk-literature, of the Punjab deserves more than a passing notice. It contains several cycles that may almost be called epics, the most important of which are those referring to the famous hero Rājā Rasālū, to Hirā and Rānjhā, and to Mirzā and Sāhibā. The version of the Hirā and Rānjhā legend by Wāris Shāh is considered to be a model of the purest Pānjabī. The folk-poetry of the Punjab has received considerable attention from European scholars, and deservedly so. It has all the swing and music of the border ballads of England and Scotland. The best known work on the subject is Colonel Sir Richard Temple's monumental *Legends of the Panjab*.

The Serampore missionaries issued a Pānjabī version of the New Testament in 1815. Since then several editions of other parts of the Bible have appeared in the language. There is also a considerable Christian literature.

AUTHORITIES—

Carey, the famous missionary of Serampore, was the first to describe the Pānjabī language, in his Grammar published in 1812. The only previous mention of it which I can find is a couple of brief notices in Adelung's *Mithridates* (1808—1817).

¹ Can the author of this description have had the customs of the Jatts in his mind when writing? The passage referred to above is *Mahābhārata*, VIII, 3029 ff. In 1.2038 the tribe of Jārtikas is mentioned, and these perhaps were the ancestors of the modern Jatt.

² See the article mentioned under the head of Authorities.

The following is a list of all the works dealing with Pāñjābī which have come under my notice. Except in one or two instances, I have excluded reference to texts printed in India. These can be found in Mr. Blumhardt's catalogues mentioned below. I give, however, a pretty full account of editions of the *Ādi Granth*. I have excluded all mention of works in Western Pāñjābī, or Lahndā, in which the *Janam Sākhī* and other works are written. This is an altogether different language, akin to Sindhi and Kāshmiri.

I.—GENERAL (including Texts).

Ādi Granth,—*Sri Guru Granth Sahib Ji.* Numerous editions. I have noted the following. Unless otherwise stated, they are in the Gurmukhi character. Lahore, 1864; *ib.*, 1868; *ib.*, 1881; Gujranwala, 1882; Lahore, 1885; *ib.*, 1886; *ib.*, 1887; *ib.*, 1889; Amritsar, 1892; Lucknow (Dōvā-nāgari character), 1893.

Selections, etc.,—A collection of *Shikas* from the *Ādi Granth*. Composed by Tēgh Bahādūr, the ninth Guru. Lahore, 1867. *Pūjih Anandū Sāhib Māhla* (Devotional hymns of the Sikhs), composed by Guru Amar Dās (consisting of 40 verses from Rāg Rūmkali of the Ādi Granth). Lahore, 1873.

Panj Granth Ādi,—(A collection of eight devotional books of the Sikhs, consisting of selections from the Ādi Granth.) Lahore, 1874; Gujranwala (Persian character), 1875; Lahore, 1875; *ib.*, 1879; Gujranwala (Persian character), 1879; Lahore, 1881; *ib.*, 1882; *ib.*, 1885; *ib.*, 1886; Amritsar (Persian character), 1893.

Pothi Rahiris,—(A manual of Sikh evening prayers, consisting of selections from the Ādi Granth and the Granth of Guru Gobind Singh.) Lahore, 1867, 1869, (with other extracts from the Ādi Granth) 1869, 1873, 1874, (with select passages from the Ādi Granth, Persian character) 1874, 1875, 1878, 1879; Amritsar, 1893.

Pothi Japji,—(A collection of Sikh hymns and prayers, composed by Nānak, which form the introductory chapter to the Ādi Granth.) Lahore, 1865, 1868, (Persian character) 1871, (Persian character) 1872, 1873, (with other verses by Nānak taken from the Ādi Granth) 1873, 1874, (Persian character) 1874; Amritsar, 1875; Karachi, (in Khoja-Sindhi characters) 1875; Lahore, 1876, (with other verses by Nānak) 1876, (with a Pāñjābī commentary by Bihārī Lāl) 1876; (Persian character) Sialkot, 1876; Lahore, 1877, (with a commentary by Mani Siāgh) 1877, (with a commentary by Paṇḍit Salgrām Dās) 1877; (Persian character) Sialkot, 1877; (Persian character) Lahore, 1878, 1879, (with Mani Singh's commentary) 1879; (Persian character) Sialkot, 1879; Amritsar, 1882; (with commentary of Hariprakas, entitled *Bödh-arthakāra*) Rawalpindi, 1889; Lahore, (with Bihārī Lāl's commentary) 1891, with Mani Singh's commentary) 1900.

(The original text of the Japji form is given as an appendix to Trumpp's Translation of the Ādi Granth.)

Translations of the Japji. Text in Persian characters, with a Hindūstāni translation and notes. Followed by the *Janam-sākhī*, or Life of Nānak, and the *Gurbilās*, or account of his successors. Lahore, 1870. The same, Lahore, 1873. With an interlinear translation in Hindostāni, Gujranwala, 1879. With an Introduction and translation into Hindostāni by Sardar 'Itr Siāgh of Patiala, Gujranwala, 1879. *Jap-paramārtha*, an edition of the Pāñjābī text, with a Hindi translation and notes by Lakshman Prasād Brahmachāri, Lucknow, 1887. A Circular Letter to the Sikhs, dated Amritsar, December 24th, 1897, written by M. Macauliffe. To this is added a tentative translation of the Japji into English. Letter printed at the New Anglo-Gurmukhi Press, Amritsar. Translation of the Japji. By M. Macauliffe. Journal of the Royal Asiatic Society, 1900, pp. 43 ff.

Pothi Āsādi War. (A collection of hymns from the Rāg Āsā of the Ādi Granth. Repeated by Sikhs after the Japji and the Hazārēdā Sabd as a morning divine service.) Lahore, (1873), (Persian character) 1874, (Persian character) 1875, 1876, 1877. *The Asā di War. A Morning Prayer of the Sikhs*. By M. Macauliffe. Indian Antiquary, Vol. xxx. (1901), pp. 537 ff. (A translation of the Āsādi War into English, with a short Introduction.)

Translation of the Ādi Granth—

TRAMPP, DR. ERNST.—*The Ādi Granth, or the Holy Scriptures of the Sikhs, translated from the original Gurmukhi, with Introductory Essays.* London, 1877. According to Mr. Pincott (see below), Trampp only translated 5,719 stanzas, out of a total of 15,575.

Books dealing with the Ādi Granth—

PINCOTT, FREDERIC.—*The Arrangement of the Hymns of the Ādi Granth.* Journal of the Royal Asiatic Society, Vol. xviii. (1886), pp. 437 and ff.

VIEHNU DAS UDĀSI.—*Ādi Granthdāi Kōsha.* Glossary to the Ādi Granth. Amritsar, 1892. *Meanings of Words occurring in the Sikh Granth. (A Vocabulary in Panjabī of difficult Words occurring in the Ādi Granth.)* By Bāwā Bishan Dās. Amritsar, 1893.

MACAULIFFE, MAX ARTHUR.—*The Sikh Religion, its Gurus, sacred Writings and Authors.* Six Volumes, Oxford, 1900.

Other works, arranged under authors' names, in the order of the respective dates of the first work of each author.

ADELUNG, JOHANN CHRISTOPH.—*Mittheilungen oder allgemeine Sprachenkunde mit dem Vater Unser als Sprachprobe in bey nahe fünfhundert Sprachen und Mundarten.* Berlin, 1806—1817. Vol. i., p. 195, a short account of the local Dialect of Lahore called the Panjabische Sprache, about which nothing except the name, together with the fact that it is much mixed with Persian, was known. On p. 201 a version of the Lord's Prayer in the Gemeine Mandarit zu Kesi by the missionary Schulz (sic), which is a mixture of Panjabī and Bihārī. There is also a brief mention of the language in Vater's appendix to Vol. iv., p. 487.

ABBOTT, MAJOR J.—*On the Ballads and Legends of the Punjab.* Journal of the Asiatic Society of Bengal, Vol. xxiii. (1854), pp. 59 (general account of the subject) and 128 (*A Rifecimento on the Legend of Russell*).

BEAMES, JOHN.—*Outlines of Indian Philology, with a Map shewing the Distribution of Indian Languages.* Calcutta, 1867.

" " . A Comparative Grammar of the modern Aryan Languages of India : to wit, Hindi, Panjabī, Sindhi, Gujarati, Marathi, Oriya, and Bengali. Three Vols. London, 1872—79.

SRADDAH RĀM.—*Sikhkāde Rājdhā Vithi.* A History of the Sikh Rulers, and of the present Administration of the Panjab. Ludhiana, 1868. Another edition, Lahore, 1892.

Translated by Major H. Court, Lahore, 1888. See under Grammars.

TOLBOIT, T. W. H.—*The District of Luddina.* Journal of the Asiatic Society of Bengal, Vol. xxxviii. (1869), Pt. I., pp. 83 and ff.

HOERNLE, DR. A. F. R. C.I.E.—*Essays in Aid of a Comparative Grammar of the Gauḍian Languages.* Journal of the Asiatic Society of Bengal, Vol. xii. (1872), Pt. I., pp. 120 and ff. Vol. xiii. (1873), Pt. I., pp. 59 and ff. Vol. xliii. (1874), Pt. I., pp. 22 and ff.

" " . *The Local Distribution and Mutual Affinities of the Gauḍian Languages.* Calcutta Review, Vol. lxvi (1878), pp. 752 and ff.

" " . *A Grammar of the Eastern Hindī compared with the other Gauḍian Languages.* Accompanied by a Language-map and Table of Alphabets. London, 1880.

VARIOUS WRITERS.—*The Roman-Urdū Journal.* Lahore, 1878-83 (Vols. I.—VI). Contains many well-edited texts in the Pañjabī language.

STEEL, MRS. F. A., AND TEMPLE, LIEUTENANT [LIEUTENANT-COLONEL SIR] RICHARD CARNAC.—*Folklore in the Panjab.* Collected by F. A. S., with Notes by R. O. T., *Indian Antiquary*, Vol. ix. (1880), pp. 205, 207, 209, 280, 302; Vol. x. (1881), pp. 40, 50, 147, 228, 331, 347; Vol. xi. (1882), pp. 32, 73, 163, 169, 226, 229; Vol. xii. (1883), pp. 103, 175, 176, 177.

" " " . *Folklore from Kashmir.* Collected by F. A. S., with Notes by R. O. T., *Indian Antiquary*, Vol. xi. (1882). Note on Rājā Rāsīt by R. G. T. on pp. 346 ff.

" " " . *Wide Awake Stories. A Collection of Panjab and Kashmir Tales.* Bombay, 1884 (many Linguistic and other Notes).

STEEL, MRS. F. A.—*Tales of the Panjab told by the People, with illustrations by John Lockwood Kipling, C.I.E., and Notes by R. O. Temple.* London, 1894.

TEMPLE, LIEUTENANT [LIEUTENANT-COLONEL SIR] RICHARD CARNAC.—*Notes on the Country between Khējāk Pass and Lāgōri Bārkhan.* Journal of the Asiatic Society, Bengal, Vol. xlvi., Pt. II., 1879, pp. 103 ff.

" " " . *The Saraf Panans of Hāshim Shāh.* The Roman-Urdū Journal (q. v.), 1881, Vol. iv., July, pp. 19—31; August, pp. 34—43; September, pp. 12—20 (contains, carefully transliterated, the whole Pañjabī text of this important poem).

- TEMPLE, LIEUTENANT [LIEUTENANT-COLONEL SIR] RICHARD CARNAC.—*Muhammadan Belief in Hindu Superstition*. *Indian Antiquary*, Vol. x. (1881), p. 371 (contains extracts from Panjabhi Ballads).
- " " A Song about Sahi Sardar. *Calcutta Review*, Vol. lxxiii. (1881), pp. 253 ff.
- " " Notes on some Coin Legends. *Indian Antiquary*, Vol. x., 1881, p. 90.
- " " Note on Malik-ul-Maut. *Indian Antiquary*, Vol. x. (1881), pp. 289 ff.
- " " Some Hindu Songs and Chants from the Villages in Northern India. *Calcutta Review*. Part I in Vol. lxxiv. (1882), pp. 316 ff. Part II in Vol. lxxv. (1882), pp. 41 ff.
- " " Some Hindu Folksongs from the Punjab. *Journal of the Asiatic Society of Bengal*, Vol. ii. (1882), Pt. I., pp. 151 ff. (The Introduction contains full Grammatical Notes on the Language.)
- " " Honorable Class Names in the Panjab. *Indian Antiquary*, Vol. xi. (1882), pp. 117 ff.
- " " Lamas or Lamas. *Indian Antiquary*, Vol. xi. (1882), pp. 232 ff.
- " " A Panjab Legend. *Indian Antiquary*, Vol. xi. (1882), pp. 289 ff.
- " " Sarika—Mains.—KEPKION. *Indian Antiquary*, Vol. xi. 1882, pp. 291 ff.
- " " Twice told tales regarding the Akhund of Scott. *Indian Antiquary*, Vol. xi. 1882, pp. 325 ff.
- " " Songs of the People.—The Civil and Military Gazette, 4th July, 18th and 29th August, 13th September 1882; 19th January, 10th and 24th February, 21st March, 6th April, 26th July 1883. (In Panjabhi, with translation.)
- " " Folklore of the Headless Horseman in Northern India. *Calcutta Review*, Vol. lxxvii. (1883), pp. 260 ff. (contains some Panjabhi verses).
- " " Some Notes about Raja Rasalu. *Indian Antiquary*, Vol. xii. (1883), pp. 303 ff. See also Steel, Mrs. F. A.
- " " A Dissertation on the Proper Names of Panjabis, with special Reference to the Proper Names of Villages in the Eastern Panjab. *Bombay*, 1883.
- " " An Examination of the Trade Dialect of the Naqqash or painters on papier-mâché in the Panjab and Kashmir. *Journal of the Asiatic Society, Bengal*, Vol. liii. (1884), Pt. I., pp. 1 ff.
- " " On Rasalu and Saliechapa. *Indian Antiquary*, Vol. xiii. (1884), pp. 178 ff.
- " " Folksongs from Northern India. *Calcutta Review*, Vol. lxxvii. (1884), pp. 270 ff.
- " " Folksongs from Northern India. Second Series. *Calcutta Review*, Vol. lxxviii. (1884), pp. 273 ff.
- " " Raja Rasalu. *Calcutta Review*, Vol. lxxix. (1884), pp. 379 ff.
- " " The Legends of the Panjab. *Bombay and London*. Vol. i., 1894; Vol. ii., 1895; Vol. iii., 1900. See Rose, H. A., below.
- " " The Delhi Dalals and their Slang. *Indian Antiquary*, Vol. xiv., 1885, pp. 155 ff.
- " " The Coins of the Modern Native Chiefs of the Panjab. *Indian Antiquary*, Vol. xviii., 1889, pp. 321 ff.
- " " Corruptions of English in the Panjab and Burma. *Indian Antiquary*, Vol. xx., 1891, p. 89.
- " " Folklore in the Legends of the Panjab. *Indian Antiquary*, Vol. xxix., 1900, pp. 73 ff., 89 ff., 168 ff.
- " " AND PARRY, J. W.—The Hymns of the Nangipanth. *Indian Antiquary*, Vol. xiii. (1884), pp. 1 ff.
- See also Fallon, W., Rose, H. A., and Steel, Mrs. F. A.
- STANACHARAN GANGULI.—The Language Question in the Panjab. *Calcutta Review*, Vol. lxxv. (No. 150) (1882).
- LEBETSON, [SIR] DESVIL CHARLES JELF.—Outlines of Panjab Ethnography, being Extracts from the Panjab Census Report of 1881, treating of Religion, Language, and Caste. *Calcutta*, 1883. (Chapter v.—The Languages of the People, pp. 155 ff.)
- THORNTON, THOMAS H., C.S.I.—The Vernacular Literature and Folklore of the Panjab. *Journal of the Royal Asiatic Society*, Vol. xvii. (1885), pp. 373 and ff.
- MACLAGAN, E. D.—*Census of India, 1891*. Volume XIX. The Panjab and its Feudatories. Part I., Report. *Calcutta*, 1892. (Chapter ix.—The Languages of the People, pp. 260 and ff.)
- BHAI BAZERA SINGH, GIAK.—*Dulhan Darpan, Mirror for Girls*. (An adaptation of Nazir Ahmad's Hindostani Novel, the *Mir'atul-arqas*). *Amaristar*, 1893 (3rd edition).
- BLUMHARDT, J. F.—Catalogues of the Hindi, Panjabhi, Sindhi, and Punjbi Printed Books in the Library of the British Museum. *London*, 1893.

- BLUMHARDT, J F,—*Catalogue of the Library of the India Office Vol II, Part III—Hindi, Panjab, Pushti, and Sindhi Books* London, 1902
- ROSE, H A,—*Census of India, 1901 Vol XVII Panjab and North West Frontier Province Part I Report Simla, 1902 Chapter vi, Language*, pp 278 ff
- " " *Legends from the Panjab (a Continuation of Sir Richard Temple's The Legends of the Panjab) (Text and Translation)* Indian Antiquary, No I Vol xxxv (1906), p 300, No II, Vol xxxvi (1907) p 149, No. III, Vol xxxvii (1909), p 81, No IV, 15, p 311, Vol xxxix (1910), p 1
- " " *A Triplet of Panjabi Songs (Text and Translation)* Indian Antiquary, Vol xxxviii (1909), p 33
- " " *The Legend of Khan Khwas and Sher Shah the Chaugolla (Mughal) at Delhi (Text and Translation)* Indian Antiquary, Vol. xxxviii (1909), p 113
- SWEENEY, REV CHARLES,—*Romantic Tales from the Panjab, collected and edited from various Sources* London, 1908
- YOUNGSON, REV J,—*The Chuhras* Indian Antiquary, Vol xxxv (1906), pp 82 302, 337, Vol xxxvi (1907) pp 19, 71, 106, 130 (Contains numerous Songs in the Panjabi of the Chuhras)
- II.—GRAMMARS, DICTIONARIES, AND AIDS TO THE STUDENT, INCLUDING COLLECTIONS OF PROVERBS
- CAREY, DR W,—*A Grammar of the Punjabis Language* Serampore, 1812
- LEIGH, LIEUT (MAJOR, C B) ROBERT,—*Epitome of the Grammars of the Brahui, the Balochi and the Panjab Languages*. Journal of the Asiatic Society of Bengal, Vol vii (1838), pp 711 ff Reprinted, Calcutta, 1838 Another copy in Transactions of the Bombay Geographical Society, Vol 1 (1848) Reprinted under title of *A Grammar of the Panjabes Language*, Bombay, 1838 Reprinted under title of *Grammars of the Brahmoochee (sic), Beloochee, and Punjabis Languages*, in No 12 of Reports and Papers, political, geographical, and commercial, submitted to Government by Sir A Burnes, Lieutenant Leigh, Doctor Lord, and Lieutenant Wood, employed on Missions in the Years 1835 36 37, in Soudh, Afghanistan, and adjacent Countries Calcutta, 1838
- JANVIER, REV L,—*Idiomatic Sentences in English and Panjab* Ludiana, 1846 See also Newton, Rev J
- STARKEY, CAPTAIN SAMUEL CROSS, AND BUSSAWA SING,—*A Dictionary, English and Panjabee, Outlines of Grammar, also Dialogues, English and Panjabee, with Grammar and Explanatory Notes By Captain Starkey, assisted by Bussawa Sing* Calcutta, 1849
- NEWTON, REV J,—*A Grammar of the Panjab Language, with appendices* Ludiana, 1st edition, 1851, 2nd, 1866, 3rd, 1898 Appendix I deals with numerals and the calendar Appendix II, Extracts in Panjabi, (1) Panjabi Customs, (2) An extract from the Life of Nanak, (3) Selection from Panjabi Proverbs, with explanations by a native
- " " ADD JANVIER, REV L,—*A Dictionary of the Panjab Language, prepared by a Committee of the Ludiana Mission* Ludiana, 1864 (This Dictionary was founded on a collection by Newton, and was completed by Janvier and others. The Panjabi words are printed in the Gurmukhi and Roman characters, in the order of the Gurmukhi alphabet)
- CUNNINGHAM, SIR ALEXANDER,—*Ladak, physical, statistical, and historical, with Notices of the Surrounding Countries* London, 1854 Chapter xv contains vocabularies Alpine Dialects from the Indus to the Ghagras, etc., Panjabi, etc
- CAMPBELL, SIR GEORGE,—*The Ethnology of India* By M. Justice Campbell (Appendix C Comparative Table of Northern and Asian Words Panjabee, etc) Journal of the Asiatic Society of Bengal, Vol xxxv (1866), Part II, Special Number
- " " *Specimens of the Languages of India, including those of the aboriginal Tribes of Bengal, the Central Provinces, and the Eastern Frontier* Calcutta, 1874 (Vocabulary of Panjabee of Lahore on pp 24 ff)
- BHARI LAL,—*Punjabi Grammar* Lahore, 1867
- " " *Punjabi Vyakaranam* In Elementary Grammar of the Panjab Language (in Panjabi) Ludiana, 1869 Another Edition, Lahore, 1895
- BIDEY-POWELL, B H,—*Handbook of the Economic Products, and of the Manufactures and Arts of the Punjab, with a combined Index and Glossary of Technical Vernacular Words* 2 Vols, Roorkee, 1868, and Lahore, 1872
- LIAIL, [SIR] JAMES BROADWOOD,—*Report of the Land Revenue Settlement of the Kanara District, Panjab* . 1860 73 Lahore, 1874 (Appendix IV, Glossy Appendix V, Proverbial Sayings)

- DREW, FREDERIC.—*The Jumnoo and Kashmîr Territories. A Geographical Account.* London, 1875. Account of Dogra, pp. 463 ff.; Dogra Alphabet described, p. 471. Appendix I. (pp. 503 ff.), Dogra Grammar.
- MUHAMMAD ABDUL GHAFUR.—*A complete Dictionary of the Terms used by the Criminal Tribes of the Panjab; together with a short History of each Tribe, and the Names and Places of Residence of individual Members.* Lahore, 1879. See Leitner, G. W.
- LEITNER, G. W.—*A Collection of Specimens of Commercial and Other Alphabets and Handwritings, as also of Multiplication Tables current in various parts of the Panjab, Sind and the North-West Provinces.* Lahore, no date.
- " " *A detailed Analysis of Abdul Ghafur's Dictionary of the Terms used by Criminal Tribes in the Panjab.* Lahore, 1880. See Muhammad Abdul Ghafur, above.
- SARDHA RÂM, PANDIT.—*Panjabî Bâti Chit.* Ludhiana, 1884.
- WALKER, T. G.—*Final Report on the . . . Settlement . . . of the Ludhiana District in the Panjab.* Calcutta, 1884. (Appendix XIV., Glossary and Proverbs.)
- WILSON, J.—*Final Report on the Revision of Settlement of the Sirsa District in the Panjab.* 1879-83. Calcutta, 1884. (Appendix II. describes The Panjabî and Bîgî Dialects as spoken in the Sirsa District; with Verses, Proverbs, and Sayings.)
- FALLON, S. W., PH.D.; TEMPLE, CAPTAIN [LIEUTENANT-COLONEL SIR] RICHARD CAREY; AND LALA FAQIR CHAND VAIFI.—*A Dictionary of Hindustani Proverbs, including many Marwari, Panjabî, Magjahi, Bhojpuri, and Tirhuti Proverbs, Sayings, Emblems, Aphorisms, Maxims, and Similes.* By the late S. W. F. Edited and revised by R. C. T., assisted by L. P. Ch. Bonares and London, 1886.
- COURT, MAJOR H.—*History of the Sikhs; or a translation of the Sikkhîn de Râj di Vîkhîn.* With a short Gurmukhi Grammar. Lahore, 1888. See Šraddhâ Râm, under Heading I, General.
- TISSDALL, REV. W.H. ST. CLAIR.—*A Simplified Grammar and Reading Book of the Panjabî Language.* London, 1889.
- MACOSACHEE, R.—*Selected Agricultural Proverbs of the Panjab*, edited with notes by R. M. Delhi, 1890.
- BHÂND DATT, PANDIT.—*Panjabî Akhautâ. Panjabî Proverbs, with Explanations.* Lahore, 1891.
- DANE, L. W.—*Final Report of the . . . Settlement of the Gurdaspur District in the Panjab . . .* 1892. Lahore, 1892. (A Glossary precedes the Report.)
- PURSEE, W. E.—*Final Report of the . . . Settlement of the Jallundur District in the Panjab.* Lahore, 1892. (Appendix XIII., Proverbial Sayings. App. XIV., Glossary.)
- BHAI MATA SINHON.—*The Panjabî Dictionary prepared by Munshi Gulab Singh and Sons, under the Patronage of the Panjab Government. Compiled and edited by Bhai Mata Singh, Member, Khalsa College Council. And passed by Dr. H. M. Clark, of Amritsar.* In behalf of the Panjab Text Book Committee. Lahore, 1895. The Panjabî words are printed in the Roman and in the Gurmukhi characters, and are arranged in the order of the English alphabet.)
- DUNLOP-SMITH, JAMES ROBERT.—*Final Report of the . . . Settlement of the Sialkot District in the Panjab . . .* 1888-1893. Lahore, 1895. (Appendix I., Glossary.)
- JAWAHIR SÎKH, MUNSHI.—*A Vocabulary of Two Thousand Words from English into Panjabî.* Lahore, 1895.
- ANON.—*A Guide to Panjabî.* Lahore, 1896.
- MUL (?) SÎKH, HAVILAND.—*A Handbook to learn Panjabî.* Amritsar, 1897.
- SÂLMORÂM LÂLÂ.—*Anglo-Gurmukhi Dictionary.* Lahore, 1897.
- " " *Anglo-Gurmukhi Dolchol.* (Sentences in English and Panjabî.) Lahore, 1900.
- NEWTON, REV. E. P.—*Panjabî Grammar, with Exercises and Vocabulary.* Ludhiana, 1898.
- O'BRIEN, E.—(Appendix I. of the last edition of the Kangra Gazetteer consists of Notes on the Dialect of the Kangra Valley with a Glossary of Words peculiar to the Kangra District, by the late Mr. O'Brien.)
- GRAHAM-BAILLY, REV. T.—*Panjabî Grammar. A brief Grammar of Panjabî as spoken in the Wazirabad District.* Lahore, 1904.
- " " *Supplements to the Panjabî Dictionary.* No. 1. Journal of the Asiatic Society of Bengal, Vol. V., N. S. (1909), p. 479.
- " " *A Panjabî Phonetic Reader.* London, 1914.
See also Cummings, Rev. T. F. below.
- GRIERSON, G. A.—*On the Modern Indo-Aryan Alphabets of North-Western India.* Journal of the Royal Asiatic Society, 1904, pp. 67 ff.

- RECE H A —*Sons & Co tributaries toward a Glossary of Belgoas and other Terms used in the Panjab Indus & Atgari Vol xxxi (1904) p 118*
 —*Notes on Accents Adm'nt at the Terms and Titles used in Pa-jab India Atgari Vol xxxvi (1908) p 348 Vol xxxxv (1908) p 5*
 —*Co tributaries to Panjab Lexicography Series I India Atgari Vol xxxvi (1908) p 360 Vol xxxxv (1908) pp 17 74 88 Series II ib pp 21 24 265 282 329 Vol xiii (1910) p 99 Series III ib pp 24 74 Vol xi (1911) pp 189 280 288 4 280 305 Vol xl (1910) pp 41 99 1 0 1 6 14 212 249 96*
- CUM INC REV T F AND GRAHAME BAILY REV T —*Pa-jab Vocabulary a Guide to the Colloq al Pa-jab of the North West Punjab Calcutta 1910* (This deals mainly with the Panjab spoken north and north west of Lahore)

The Panjab language is usually said to be written in the Gurmukhi alphabet indeed the name Gurmukhi is often applied most incorrectly to the language itself There is no more a Gur-

mukhi language than there is a Deva-nagari one As a matter of fact several languages have been written in Gurmukhi The *Adi Granth* which is throughout written in that character is mostly in some dialect or other of Western Hindi and even contains some Marathi hymns

The true alphabet of the Punjab is known as the *Landa* or clipped It is connected with the Mahajani character of Northern India and resembles it in having a very imperfect system of representing the vowel sounds Vowel signs are frequently omitted It is said that in the time of Angad the second Sikh Guru (1538-1562 A.D.) this Landa was the only alphabet employed in the Punjab for writing the vernacular Angad found that Sikh hymns written in Landa were liable to be misread and he accordingly improved it by borrowing signs from the Deva-nagari alphabet (then only used for Sanskrit manuscripts) and by polishing up the forms of the letters so as to make them fit for recording the scriptures of the Sikh religion Having been invented by him this character became known as the *Guru-nukha* or the alphabet proceeding from the mouth of the Guru Ever since this alphabet has been employed for writing the Sikh Scriptures and its use has widely spread mainly among members of that sect

On the other hand Landa has remained current all over the Punjab and is especially used by shop keepers

Closely resembling Landa is Takri or Tahri the character employed in the Himalayas north of the Punjab a refined variety of which is Dogri the official character of Jammu Takri leads us further north into Kashmir Here just as Gurmukhi is a polished form of Landa we find the Sarada character employed in Kashmir by Hindus for all purposes It is a polished variety of Takri and is as complete as Deva-nagari In order to show the close connection between these four alphabets I give them together in parallel columns on the following page Landa and Takri differ considerably from place to place and I have taken the specimens from fairly central localities in the area in which they are respectively employed

D — fully described in pp 63 ff. For other varieties of Landa and Takri th read references referred to Dr L. M. C. of Spoken Languages and the head of Authority Compare also the present writing system as it is on the Modern Indo-Aryan Alphabets of which Weisensehn's *Indo-Aryan Compendium* and *Pratibha* head

Gurmukhi.	Lang.	Takri.	Sandhi.		Gurmukhi.	Lang.	Takri.	Sandhi.	
m	m	ਮ ਸ	'ਸਿਰੀ'		ੜ	੩	੩	੫	da
ਧ	ਧ	ਧ ਤ	'ਤਿੰਦੀ'		ਤੁ	ਤ	ਤੁ	ਤੁ	dha
ਤ	ਤ	ਤ ਤ	'ਤਿੰਦੀ'		ਤੁ	ਤ	ਤੁ	ਤੁ	ta
ਤੁ	ਤੁ	ਤੁ ਤ	੦		ਤੁ	ਤੁ	ਤੁ	ਤੁ	ta
ਸ	ਸ	ਸ ਸ	aa		ਥ	ਥ	ਥ	ਥ	tha
ਹ	ਹ	ਹ ਚ	hə		ਵ	ਵ	ਵ	ਵ	da
ਕ	ਕ	ਕ ਕ	ka		ਕ	ਕ	ਕ	ਕ	dha
ਖ	ਖ	ਖ ਖ	kha		ਨ	ਨ	ਨ	ਨ	na
ਗ	ਗ	ਗ ਗ	ga		ਕ	ਕ	ਕ	ਕ	pa
ਘ	ਘ	ਘ ਘ	gha		ਕ	ਕ	ਕ	ਕ	pha
ਣ	ਣ	ਣ ਣ	ṇa		ਭ	ਭ	ਭ	ਭ	be
ਚ	ਚ	ਚ ਚ	cha		ਭ	ਭ	ਭ	ਭ	bha
ਝ	ਝ	ਝ ਝ	chha		ਨ	ਨ	ਨ	ਨ	ma
ਯ	ਯ	ਯ ਯ	ja		ਵ	ਵ	ਵ	ਵ	ya
ਯੂ	ਯੂ	ਯੂ ਯੂ	jha		ਰ	ਰ	ਰ	ਰ	ra
ਲ	ਲ	ਲ ਲ	lə		ਲ	ਲ	ਲ	ਲ	la
ੴ	ੴ	ੴ ਇ	ia		ੴ	ੴ	ੴ	ੴ	ea
ੰ	ੰ	ੰ ਓ	iha		ੰ	ੰ	ੰ	ੰ	ra

While the Sañada alphabet closely follows the Deva nagari in the arrangement of its letters and in the system of representation of its vowels Gurmukhi with Landa and Takri diverges somewhat from the latter in both particulars.

Gurmukhi has only one sibilant **॥ sa** corresponding to the Deva nagari **॥**. It has nothing to correspond to the Deva nagari **॥ śa** or **॥ śla** these letters not being required for the Panjabī language. When it is desired to represent the sound of **śh** as it appears in words borrowed from Arabic or Persian a dot is put under **॥ sa**. Thus **॥ śha**.

In the order of the alphabet **॥ sa** and **॥ la** do not come at the end after the other consonants as in Deva nagari but precede the other consonants coming immediately after the vowels.

The system of representing vowels in Gurmukhi is somewhat peculiar. It has three signs viz **॥**, **॥** and **॥** which are known respectively as **a**, **i** and **u**. These are used when vowels are initial as bases to support the non initial forms of the vowels it is desired to represent. With these bases they become initial vowels. **॥ a** is used as the base of the initial forms of **॥ a**, **॥ a**, **॥ ai** and **॥ au** the non initial forms of the last three being **॥** and respectively. As in Deva nagari **॥ a** has no non initial form. **॥ i** is used as the base of the initial forms of **॥ e**, **॥ i** and **॥ e** the non initial forms of these vowels being **॥**, **॥** and respectively. **॥ u** is the base of the initial forms of **॥ o** and **॥** the non initial forms of these vowels being **॥** and **॥** respectively. Finally by slightly modifying the upper curve of **॥** so as to leave it open we get **॥** the initial form of the vowel **o** of which the non initial form is

We thus arrive at the following vowels as written in the Gurmukhi alphabet

INITIAL FORMS

॥ a **॥ ai** **॥ i** **॥ ii** **॥ e** **॥ ee** **॥ uu** **॥ oo** **॥ aa**

NON INITIAL FORMS

॥ ka **॥ la** **॥ kii** **॥ ki** **॥ ku** **॥ lu** **॥ ie** **॥ iat** **॥ ho** **॥ ia**

The Gurmukhi consonants are as follows —

॥ sa	॥ ja			
॥ ka	॥ kha	॥ ga	॥ gla	॥ na
॥ cl a	॥ cl a	॥ ja	॥ jla	॥ na
॥ ta	॥ tl a	॥ da	॥ dla	॥ ra
॥ t a	॥ tl a	॥ da	॥ dl a	॥ ra
॥ p a	॥ ph a	॥ ba	॥ bha	॥ ma
॥ ya	॥ r a	॥ la	॥ ro	॥ ro

Each vowel and consonant has in Panjabī a definite name. Thus non initial **॥ a** is called **a**, **॥ la** a non initial **॥**, **॥ iat** and so on. Similarly **॥ sa** is called **sass**, **॥ ha** is called **laha** and so on. It is unnecessary to give these names here as they are of little practical use and can be found in any Panjabī Grammar.

There are two nasal signs, *viz.* ^ known as *tippī*, and ~ known as *bindī*.

Tippī can be written over any syllable containing (non-initial) *u*, or any of the short vowels *a*, *i*, or (non-initial) *u*. Before *u* *sa*, it is pronounced as *nu*. Thus, ਅੰਸ is pronounced *ans*. Before *ঁ h* or another vowel, or at the end of a word, it has the sound of the *n* in the French word *bon*, which I represent by the sign ~ over the vowel nasalised. Thus, ਸਿੰਹ *sīh*, ਜਿੰਨ *jīn*, ਤੰ ਨਵੀ. Before any other consonant it has the sound of the nasal of the class to which that consonant belongs. Thus, ਚੰਗਾ *chāngā*, ਪਣੀ *pañchī*, ਫੰਡ *pīnd*, ਫੰਦੀ *hindī*, ਖੰਡ *khannā*, ਅੰਮ੍ਰਿ ਅੰਮ੍ਰਿ *amb*, ਅੰਮ੍ਰਿ ਸਾਮਨਾ.

Bindī may be written over any syllable containing any of the long vowels *ā*, *ī*, *ē*, *ai*, *ō* or *au*, whether initial or non-initial, or over the initial forms of *u* and *ū* (the non-initial forms of these last two vowels take *tippī*). *Bindī* generally has the sound of the *n* in the French word *bon*, and is then represented in transliteration by ~. Thus, ਬਾਂਸ *bās*, ਅਸੀਂ *asī*, ਇਲੋ *elō*. Often, however, when not at the end of a word or preceding *h* or *s*, it is pronounced like *tippī*.

The Panjabī language requires very few compound consonants. The following are the ones most usually met with:— ਸੰ *sī*, ਮੰ *mī*, ਨੰ *nī*, ਰੰ *rī*, ਲੰ *lī*, ਝੰ *jhī*, ਝਾਂ *ghā*, ਧਾਂ *dhā*, ਤੰ *tī*, ਤਾਂ *tā*, ਸਮੰ *sīmā*. When ਰ *r* is the second member of a conjunct it takes the form of a subscript dash. Thus, ਸੰ *sra*, ਕੰ *kra*, ਖੰ *khra*, ਗੰ *gra*, ਤੰ *tra* (rather common), ਦੰ *dra*, ਪੰ *pra*, ਬੰ *bra*, ਭੰ *bhra*.

When a letter is doubled the sign ~, known as *adhib*, is written above the line immediately in front of it. Thus, ਸੰਪੁ *sapp*, ਗੱਦੀ *gaddī*, ਅੰਸੁ *assū*, ਬਿੱਛੁ *bichchū*, ਪਥਰ *pathar*.

Other compound consonants are indicated by mere juxtaposition. Thus, ਬਕਬਕੀ *bakkabī*, not *bakabaki*, as we might expect; ਖੁਰਚਾਨ *khurchaṇ*, not *khurachan*; ਮਾਰਦਾ *māṭḍā*, not *māṭayā*; ਮਾਰਦਾ *mārdā*, not *mār'dā* or *mār'dā*.

In the Eastern Punjab, but not in the Mājh, there is a cerebral l-sound which also occurs in Lahndā, Vernacular Hindostāni, Central and Western Pahāṛī, Rājasthāni, Gujarātī, Marīṭhī, and Oriyā. It is indicated by affixing a short tick to the right hand lower corner of the ordinary character for *l*. Thus, ਲੰ *la*.

As in Western Hindi the inherent a of the final consonant of a word is not pronounced.

The letter ਵ sometimes has the sound of *wa*, and sometimes that of *ea*. The *ea* is not pronounced as in English, with the lower lip pressed against the upper teeth. It is a pure labial sound made by pressing the two lips together, and letting the breath issue between them. In cognate languages the letter generally has a *v*-sound before the vowels *i* and *e* (whether long or short) and a *w*-sound before other vowels. In Panjabī this rule generally holds good when the letter is in the middle of a word, but at the commencement of a word it is not followed. Here the only rule seems to be custom, and I have accordingly given as a supplement to the skeleton grammar a list of words taken from Bhāī Māya Singh's Dictionary which commence with the letter and in which that letter is pronounced as *v*. In all other Panjabī words commencing with the letter it is pronounced as *w*.¹

Hitherto we have dealt with the alphabets employed by Sikhs and Hindūs. It must be remembered that there is also a large Musalmān population in the Panjabī-

¹ See pp. 633 ff.

speaking area, which uses Pāñjābī as freely as its Hindū neighbours. These people, however, when they write the language usually employ the Perso-Arabic alphabet as adapted for Hindostānī. It has no local peculiarities.

Specimens written in all the foregoing scripts (except Landā) will be found in the following pages. No specimens have been received in Landā, nor does that character easily lend itself to writing more than a few sentences. Its decipherment is so difficult even to those who write it, that it is seldom employed except for writing accounts and the like among illiterate shopkeepers.

Grammar.

Pāñjābī Grammar in the main follows that of Hindostānī, so that few remarks are necessary.

As regards pronunciation, the only letters which require special notice are *h* and some of the aspirated consonants. In Lahndā these are pronounced in a peculiar way, and the same fact is evident in the western districts of the Pāñjābī area. The best account of this pronunciation is that given by Mr. Grahame Bailey in his grammar of the Wazirabad dialect, of which the following is an abstract.

In these districts, when *h* commences a word, or precedes an accented syllable, it has a strong guttural sound resembling that of a somewhat strongly pronounced *g 'ain*, in Arabic. We might compare the Cockney pronunciation of *ham* as 'am (not '*am*). Thus, *hiyyā*, the sides of a bed, is pronounced 'iyyā, and *pīhāt*, the wages of grinding, pītāt.

In other positions, i.e. when it is not at the beginning of a word or preceding an accented syllable, it is hardly audible or may be altogether inaudible, but it strongly raises the pitch of the preceding vowel, often altering the whole tone of the word. Thus, *lāh*, bring down, is very different in sound from *lā*, attach, although the *h* in the former is often quite inaudible. Similarly the first *a* in *kāhā*, speedy, is pronounced in a high tone, while in *kālā*, black, it has the ordinary tone, although the *h* in the former word is not itself sounded.

The same remarks apply to the *h* shown in transliteration of soft (not hard) aspirated consonants, viz.:—*gh*, *jh*, *dh*, *bh*, *vh*, *nh*, *mh*, *rh*, *rh*, *wh*, etc., but not in the case of the hard aspirated consonants *kh*, *chh*, *th*, *th*, *ph*, or of *sh*. Thus, *bhrā*, a brother, is pronounced *b'rā*, *ghumā*, a measure of land, *g'umā*, and *Chanhā*, the Chināb river, is pronounced *Chānā*. On the other hand, in *kārā*, in which *rā* follows an accented vowel, the *h* is inaudible, but the *a* is pronounced in a higher tone than in *kārī*, the joint of a plough; and the *a* of *bāggī* (pronounced *bāgg'i*, not *bāgg'i*), a buggy, is higher in tone than the *a* of *bāggī* (feminine), white.

In nouns, the most noteworthy peculiarities are that the oblique plural ends in *ā* and that the suffix of the genitive is *dā*, which, like adjectives ending in *ā*, agrees, not only in gender and number, but also in case, with the noun with which it is in agreement.

In the verbs, two forms of the verb substantive may be noted. One is *jē*, he is. This is only heard in the western districts of the Pāñjābī area, and its correct meaning was first indicated by Mr. Grahame Bailey in his Wazirabad Grammar already alluded to. By origin *jē* is the pronoun of the second person plural combined with the verb

substantive, and it properly means 'there is to (*or by*) you.' This is evident in phrases like :—

ki mileā jē, literally, what was got to you, i.e. what did you get? Standard Pafijābi *tuhānū ki miliā*.

ki akheā jē, what was said by you, what did you say? Standard *tueñ ki akheā*.

ki jē, what has happened to you.

Generally, the reference to the second person is less direct, and must be translated, if at all, by some such phrase as 'I say to you,' or 'I ask you.' Thus, *ki jē*, already given, also means 'I ask you what has happened (to anybody, not necessarily to you).' Similarly :—

ölthē dō jē, I say to you there are two there.

mai ñyā jē, I say to you I have come.

sāhb jē, I say to you it is the Sahib.

It is evident that, in the last three examples, the 'I say to you' can be for all practical purposes omitted, and the *jē* represented, as it is in the grammar, by 'he is' or 'they are.' It can, however, only be used in sentences like the foregoing.

The common form of the past tense of the verb substantive is usually *sī* for both masculine and feminine singular, and for the masculine plural. This is generally explained as the feminine of *sā*, but much more probably it is a corruption of some old form akin to the Prakrit *äsī*, Sanskrit *äsīt*, he was. The infinitive of the finite verb generally ends in *na* (not *na*), though *na* occurs in the case of some verbs. The future presents a few irregularities and there is a passive voice formed by adding *z* to the active root (see p. 616), but on the whole the conjugation of the verb closely resembles that of vernacular Hindostāni. It is therefore believed that the annexed skeleton grammar will enable the student to understand the language of the following specimens.

PAÑJĀBĪ SKELETON GRAMMAR

I NOUNS—Gender.—This closely follows Hindostani. The most important exception is *rañ*, a road, which is masculine in Panjab.

Singular		Plural		The following are the usual forms of the Vocative — <i>z manfð</i> (<i>wang</i>), <i>z eit</i> and <i>z þamfð</i> (<i>or banfð</i>), <i>z þamfð</i> <i>z manukkð</i> , <i>z manukkða</i> <i>z hlaða</i> , <i>z hlaða</i> <i>z hlaða</i> <i>z lauf</i> (<i>or lað</i>), <i>z pæta</i> , <i>z pæta</i> <i>z eðla</i> <i>z eðla</i> <i>z landla</i> <i>z Landlð</i> <i>z ríðræ</i> (<i>or mæl</i>), <i>z mæð</i> (<i>or mæð</i>) <i>z vildræ</i> <i>z vildhvað</i> . The nominative is sometimes used instead of the vocative.
Duect	Oblique	Direct	Oblique	
<i>z manfð</i> a boy	<i>z manfð</i>	<i>z manfð</i>	<i>z manfða</i>	
<i>þamfð</i> a shopkeeper	<i>þamfð</i>	<i>þamfð</i>	<i>þamfð</i>	
<i>manukkð</i> a man	<i>manukkð</i>	<i>manukkð</i>	<i>manukkða</i>	
<i>þlað</i> a brother	<i>þlað</i>	<i>þlað</i>	<i>þlaða</i>	
<i>lauf</i> a crow	<i>lauf</i>	<i>lauf</i>	<i>laufa</i>	
<i>pæta</i> a father	<i>pæta</i>	<i>pæta</i>	<i>pæta</i>	
<i>dhl</i> a daughter	<i>dhl</i>	<i>dhl</i> <i>dhl</i>	<i>dhl</i> <i>dhl</i>	
<i>landl</i> a wall (<i>þa</i>)	<i>landl</i>	<i>landl</i>	<i>landl</i>	
<i>mæð</i> a mother	<i>mæð</i>	<i>mæð</i>	<i>mæða</i>	
<i>vildhvað</i> a widow	<i>vildhvað</i>	<i>vildhvað</i>	<i>vildhvað</i>	

There are also other cases occasionally met with, as an agent plural in *tā* as in *tāi* *tātā* *pāmā* you people have obtained, a locative singular in *e* as in *gāñjār*, *it's house*, *chāññā* (from *chāññā*), *in the shade*, a locative plural in *tā* as in *gur māññā*; *nāññā*, in Gurmati letters, an ablative singular in *čā*, as in *gāñjār*, from the house, and an ablative plural in *tā*, as in *āññātā*, by hands.

The correct position figures are —

As part of a softer emitted).

Dat. $\Delta_{\text{eff}} =$

Ind. Abt. 192 of the 4th Div. from

INPUT API

Gen -sa

Loc—tucked in, *par*, *en*, *par*, *par* near not, with
the locative *in*—*in* the *in*—*in* the *in*—*in* the *in*—*in* the *in*

Many of these may be used with the oblique genitive case as *qâmrâkch o gâzrâc kach'* in the house

NOTE — Of the genitive is a termination rather than a postposition. It should never be written without a hyphen. Thus *gīrān* or *gīrān* of a house. So also *sas* of the agent and *us* of the dative accusative, but *gīrān pār* on the house with a hyphen. Regarding the declension of the genitive see Adjectives.

Adjectives—Adjectives ending in *a* and *anis* agree with their qualified no ins in gender, number and form. Thus: *nička nunda* a good boy, *nikička mnundā* to a good boy, *čeklička munda* O good boy, *nilička mnundā* good boys, *nilička mnundā*, to good boys, *nikička mnundā* O good boys, *nilička kurtā* a good girl, *nikička kurtā* to a good girl, *e nikička kurtā* O good girl, *nilička kurtā* good girls, *nikička kurtā* to good girls, *għorġa s-miċċa* the horse's mouth, *għorġa s-miċċa rieħha* in the horse's mouth, *għożej is-sin*, the horse's eye, *għożej is-sin* in the horse's eye. The Hindostanic system of using the terminations *a* for all oblique masculine cases and *i* for all feminine cases is also employed.

Comparison of adjectives is as in other Indian languages. Thus *śāśvataḥ* means *that is greater than that* *śāśvataḥ* *śāśvataḥ* means *that is greatest of all*

II PRONOUNS —

³ In colloquial Punjabi we have *sim, swaddi*, instead of *tilak, tilakdi*.

⁴ A self has its generic *asma*. In the sense of 'Your Honour' the use of the word is borrowed from Hindostan. The usual respectful pronoun of the second person is the plural *tu*.

	That (1)	That (2)	Who P (1)	Who P (2)	What P	Anyone, someone	Anything
Sing Nom	əs	tih̥tu, tih̥tu	Ləun	Ləbra, Ləbra	Lə, Ləs	Lət, Lət	Luchh, Luchh, Lushh, Lushh, Lushh
Agent	ten, etc		k̥m, etc		k̥d̥k̥nər, etc	Lən̥z, Lən̥zəs;	Lən̥zəs
Obl	tih̥, ts		Ləh, Ləz		Ləh, Ləs	Ləs	Ləs
Gen	tih̥da, etc		k̥h̥da, etc		Ləh̥da, etc	Ləs̥da	Ləs̥da
Plur Nom	əs		Ləun				
Agent ^t	tih̥d̥z	Defined regularly as an adjective	Lənd̥i, etc				
Obl	tih̥d̥z		Lənd̥s				
Gen	tih̥d̥da		Lənd̥d̥da				
				Defined regularly as an adjective		Not used	
							In the final of Latvian.

III VERBS —A—Auxiliary Verb and Verb Substantive

Present: Jones - James, etc.

	Sing		Plur
	Masc	Fem	Masc
1	հա՞, հօցա, հօ՛	հօ՞, հօցի հօ՛	հօ՞ հօցու հօցո՞ւ
3	հս՛, հսցո, օ	հս՛, հսցի օ	հօ հօ՞, հօց, հսցօն
8	հս, հոցա, հուս, հս՛, է, է, օ,	հս, հոցի, հուսու, հս՛ է, է օ,	հոս հոս-ց, հոկց, հուս, հուսն,
	սօ, յօ	սօ, յօ	հուս, հոս յօն, հացյօն, հուսու,

Past Tense = I was, ate

	Sing		Plur	
	Masc	Fem	Masc	Fem
also 1	sə̄ rə̄ga, sə̄, rə̄ga, thā	sə̄, rə̄gīt̄ tħə̄	sə̄, sə̄-għ, sə̄, sə̄ għī tħə̄	sə̄ī, sə̄ī għī, tħīs
	sə̄, sə̄għīt̄ has sə̄	vħi, sə̄għīt̄, has sə̄	sə̄, sə̄ għī has sə̄	sə̄, sə̄ għī, hasīs
	ħas sə̄	ħas sə̄	ħas-sī, sħanu	ħas sə̄, sħid
2	ħas-sī	ħas sə̄	ħas-sī, sħanu	ħas sə̄, sħid
3	ħas-sī, sħid	ħas-sī, sħid	ħas-sī, sħanu, sħanu, has sħanu	ħas sə̄, sħanu, sħanu, has sħanu

The negative of the forms *hōsi-ñ*, etc., is *hōsi nashí ñ*, etc. The negative of *ñ* is *nashí* or even *ñ* *nashí*. *Nashí* is used for both genders and both numbers.

Some of the above forms are only of local occurrence. The most usual forms are —

	Present (Cont. Gen.)		Past			
			hung		Plur	
	Sing	Plur	Masc	Fem	Masc	Fem
1.	hə̤	hə̤	əh̤, e̤h̤	z̤	əh̤̄, e̤h̤̄, eh̤̄	əh̤̄̄
2.	hə̤̄	hə̤̄, hə̤	əh̤̄, e̤h̤̄	ē̤	əh̤̄̄, e̤h̤̄̄, eh̤̄̄	əh̤̄̄̄
3.	hə̤̄̄	hə̤̄̄	əh̤̄̄, e̤h̤̄̄	ē̤̄	əh̤̄̄̄, e̤h̤̄̄̄, eh̤̄̄̄	əh̤̄̄̄̄

-Antonym: Verb.-

- | | |
|----------------------------|--|
| Root,— | <i>gholl</i> , send |
| Infinitive,— | <i>għallxa, ghallan</i> , to send |
| Fns. part.,— | <i>ghallda</i> , sending |
| Past part.,— | <i>qħallda</i> , sent |
| Noun of Agency,— | <i>ghallan walet</i> , a sender |
| Gerund,— | <i>ghallix</i> , sending |
| Conjunctive part.,— | <i>għoll, ghallix, għalli-kkien-Las, -kar-Lo</i> , shall-be-Las, -kar-Lo |

Note—If the root ends in *n*, *r*, *l*, or *s*, the infinitive ends in *na*, not *ns*. Thus, *joussā*, to know; *merissā*, to strike.

Roots ending in a vowel or & form the pres. part in *ās*. Thus, *ānādā*, coming, *āshīndā*, remaining, *āhanda*, eating, *āgāndā*, thus having. Sometimes the pres. part takes the termination *ā*. Thus, *dālha*, for *dālhdā*, seeing.

Roots ending in -e, and a few others form the past part. in e, not in. Thus, *rode*, *remained*, *left*, *found*. Roots in ae and ale drop the *e*. Thus, *came*, to come; *done*, come; *cleane*, to wash; *chaste*, washed. Other roots in a change it to e. Thus, *driven*, to live; *read*, lived.
Roots ending in -s or -e drop the s in the conjugative participle. Thus, *roden*, rod or rods; *anne*, *anne*, *anne*.

Present subjunctive (odd simple present),
I may send

I may add

	Sing	Plur
1	<i>għallu</i>	<i>għallix</i>
2	<i>għallie</i> , <i>għallix</i> (obs.)	<i>għallo</i> , <i>għallid</i> , <i>għallu</i> (obs.)
3	<i>għallie</i>	<i>għallien</i>

Imperative, send thou, *ghall*, *ghalts*, *g'alle* (obs.), send yo, *ghalle*, *ghalts*. Forms like *ghalliz*, be pleased to smite, are borrowed from Hindostan, and are not true Panjab.

Future, I shall send Formed by adding *ga* (sing. masc.), *gi* (sing. fem.), *g* (masc. plur.), and *gia* (fem. plur.) to the present subjunctive. The 1st plural is *għalliegħ*. Optimal forms of the 3rd sing. are *għalliegħu*, *għalliegħu*, *għallie*. The verb agrees with its subject in gender, number and persons as in English.

Tenses are formed from the present participle and from the past participles as in Hindustani. Thus, *je mat ghallidé*, if I had sent, *mat ghallidé ká*, I am sending, *mat ghallidé ki* I was sending, *mat dia*, I came, *mat ghallidé*, he was sent by me, *I sent him*, *mat akhá ká*, I have come, *mat ghallit ká*, I have sent him, *mat aia ki*, I had come, *mat ghallit-ká*, I had sent him, and so on.

Tenses formed from the past participles of transitive verbs are treated exactly as in Hindustani. The construction may be passive personal or passive impersonal. Thus (passive personal), *nāmā sākha* नामा साक्षाৎ, by him a letter was written, he wrote a letter; (passive impersonal) *nāmā karta* नामा कर्ता, by him with reference to the girl it was beaten (or a beating was done), he beat the girl.

C—Irregular Verbs—

Irregular Past Participles

<i>Root.</i>	<i>Past Participle</i>
<i>s̄n̄n̄</i> , recognize,	<i>s̄n̄n̄t̄a*</i>
<i>s̄v̄i</i> , see,	<i>s̄v̄i</i>
<i>s̄au</i> , sleep,	<i>s̄auit̄a*</i>
<i>l̄ah̄i</i> , say,	<i>l̄ah̄i</i> *
<i>l̄ar̄i</i> , do	<i>l̄ar̄i</i> *
<i>l̄hato</i> , stand,	<i>l̄hato</i>
<i>l̄hār̄i</i> , stand,	<i>l̄hār̄i</i>
<i>l̄hār̄b</i> , stand	<i>l̄hār̄b</i>
<i>k̄hō</i> , eat,	<i>k̄hāt̄a kh̄i th̄i</i>
<i>j̄an̄</i> , bear, bring forth,	<i>j̄ana j̄an̄na</i> *
<i>ya</i> , go	<i>ya</i> , <i>yama</i>
<i>jan̄</i> , know,	<i>j̄atta*</i>
<i>ph̄dn̄</i> , resolve,	<i>ph̄gaya*</i>
<i>d̄hāk̄i</i> , <i>d̄hāi</i> , fall,	<i>d̄hāk̄ta d̄hāt̄ha*</i>
<i>d̄hāk̄i</i> , see,	<i>d̄hāt̄ta</i> , <i>d̄hāt̄ti</i> *
<i>d̄v̄i</i> , give	<i>d̄v̄ita</i>
<i>d̄ha</i> , wash,	<i>d̄hota*</i>
<i>n̄dhān̄</i> , live,	<i>n̄dhāt̄a*</i>
<i>p̄duññi</i> put on (clothes),	<i>p̄duññi</i> *
<i>puk̄ut̄</i> , <i>p̄shāññi</i> , arrive,	<i>p̄shāññi</i> *, <i>pak̄ut̄i</i> , <i>p̄uññi</i> , <i>p̄ihū</i> <i>cl̄i</i>
<i>p̄chāññi</i> , recognize,	<i>p̄chāññi</i> *, <i>j̄ac̄hāññi</i> *
<i>p̄paññi</i> string (bracelet),	<i>j̄m̄ot̄a*</i>
<i>p̄p̄i</i> , tear,	<i>p̄put̄a</i> *
<i>p̄ši</i> , drink,	<i>p̄šita</i>
<i>p̄sh</i> , grand,	<i>j̄l̄ha</i>
<i>p̄chāññi</i> , convey,	<i>p̄chāññi</i> *
<i>p̄si</i> , <i>p̄su</i> , full,	<i>p̄sa</i> , <i>p̄s̄la</i>
<i>p̄hāññi</i> , stink, fast,	<i>j̄kall̄i</i> *
<i>b̄d̄m̄i</i> , bind,	<i>b̄ddhā</i> *
<i>b̄d̄s̄i</i> , run,	<i>b̄d̄t̄i</i> *
<i>mar̄i</i> , die,	<i>m̄uññi</i> *
<i>s̄ññi</i> , remain,	<i>s̄ññi</i> *
<i>rn̄ññi</i> , stew,	<i>s̄ññd̄ha</i> *
<i>ro</i> , wrap,	<i>s̄ññna</i> *
<i>l̄ah̄i</i> , slight,	<i>l̄at̄ha</i> *
<i>l̄es̄i</i> , bring,	<i>l̄anda</i> *, <i>and̄a</i> *
<i>l̄as̄i</i> , take,	<i>l̄asa</i> , <i>l̄ata l̄ita l̄itta</i>

D—Passive Voice—The Passive voice may be formed as in Hindostani by conjugating the past participle with *jāmū*, to go. Thus, *mārīd jāmū* gat, the boy was struck, *Lārā mārīd jāmū* gat, the girl was struck. Or it may be added to the root. Thus, *mārīdā hār*, he is being beaten. This form is practically confined to tenses formed from the present participle, and is principally heard in the western districts.

E-Causal Verbs—These are formed much as in Hindustani. There are causals and double causals. Thus, *alLāñs*, to learn, *alLāñsā*, to make learn or *alLāñsā*, to teach, *alLāñsā*, to have taught, *alññs*, to rise, *alññsā*, to cause to rise, *alññsā*, to have risen, *aygāna*, to wake, *aygāna*, to waken, *aygāñsā*, to get wakened, *aygāñsā*, to sit, *aygāñsā*, *aygāñsā*, *aygāñsā*, to seat, *aygāñsā*, to have seated, *aygāñsā*, to go, *aygāñsā*, to send off, *aygāñsā*, to have sent off *yalñs*, to burn, *yalñs*, *yalñsā*, to burn (trans), *yalñsā* or *yalñsā*, to break, *yalñsā*, to break (trans), *yalñsā*, to have broken.

P - Compound Verbs - These are formed as in Hindostani. Thus, *bhāj jāna*, to run away, *jāi rāmā*, to be able to go, *mātī lāmā* kar chālā, I have finished the work, *asātī lāmā kātē* we have finished eating bread, *jānā lāmā*, to go regularly, *jānā chālā*, to walk to go, *jānā chālāna*, to wish to go, *jo tū soj lāmā chāhā* if those wish to eat bread, *kālī sāvī lāgā*, the child began to cry, *jānā dā-nā*, to allow to go, *jānā* (or *jānā*) pāgā, he will be allowed to go, *āsādī rākñā*, to continue laughing, *jānā sārā*, to die, *sā* amchākhe rappā chālāñā dānā sā, he was coming along singing and dancing, *sā chālāñā jānā sā*, he was going along, *sā chālāñā gā*, he went away.

IV NEGATIVE—The usual negative particles are *na*, *na*, *na*, *nahi*, *nahi*, *nahi*. With the imperative we have usually *na*, but *nah*, etc., are also employed. *Afsl* is borrowed from Hindustani and is not true *Pali*. A negative form of the past tense of the verb substantive is *nero*, which does not change for gender, number, or case. *Sandhi*—*Na*, *nahi*, *na*, *nahi*, *nero*.

Roots ending in *a* change it to *ā* or *v*, thus, *dāv*, or drop it, as in *āv*. The 3rd sing may end in *u*, and the 3rd plur in *an* or *av*. Thus, *āv*, *āv*, or *āv*, he may come, *dāvān*, *āvān*, they may come. Roots ending in *a* drop it in this tense. Thus, *rāvā*, I may remain. The 2nd plur may end in *av*. Thus, *rāvāv* or *rāvāvā*. Roots ending in other vowels optionally insert *w* or *v*. *Dhāvā*, to wash, *dhāvāvā*, I may wash. Roots in *a* change it to *ā* in the 3rd plur. Thus, *jāvāvā*, to know, *jāvāvāvā*, they may know.

These words marked with the sign * may also be regular. Thus, *comes*. In nearly all cases the gerund takes the regular form only. Thus the gerund of *like* is *liking*. The following gerunds, however, are irregular —

<i>Siā</i>	<i>makes</i>	<i>Siā</i>
<i>jā</i>	"	<i>jāya, jāta</i>
<i>dē</i>	"	<i>dīa</i>
<i>nālāu</i>	"	<i>nālāta</i> or <i>nālātā</i>
<i>pākāt</i>	"	<i>pākātā</i> or <i>pākātād</i>
<i>pīhā</i>	"	<i>pīhā</i>
<i>pā</i>	"	<i>pā</i> or <i>pād</i>
<i>lās</i>	"	<i>lās</i> or <i>lāsā</i>

*De givé, l'as its pres part dian, its pres subj dia or dies,
its imperat sing dish, plur dis or dīrīs*

2004-2005, now the price was up by 20 percent.

	Sing	Plur
1	<i>pərəd̩</i>	<i>pərəs</i>
2	<i>j pərə, j pərək̩</i>	<i>pərəs, pərəs, j pərək̩</i>
3	<i>pərə¹, pərə²</i>	<i>j pərən</i>

Imlata and *andata*, the past participles of *irax*, *brug*, are treated as belonging to transitive verbs, and take the subject in the agent case, but the regular participle *ibrax* is treated as belonging to an intransitive verb, and takes its subject in the nominative.

*Zer, take, has its present subj. *Ienk'*, conjugated like pasto,*

The following forms of past participles are irregular —

Vine	Few
lāka, said	lākā
gōa, gone	gōi
rām, remained	rām
tāa, taken	tāt

The present participle of the verb *kōnd*, to become is *kōndā*.
The verb *dāntz*, to come, often makes it a conjunctive particle
in Lé.

The present participle of the verb *hōnd*, to become is *hōnde*. The verb *gānzi*, to come, often makes it a conjunctive participle.

15

- Vailna to sit to flow
 Van enmity
 Vanan van: an enemy
 Vanan van: waste depopulated
 Vais the name of a certain caste
 Vaj sound voice (corruption of awa)
 Vajana raja:ra to play upon a musical instrument
 Vajj vajale by beat of drum
 Vajra to emit a sound
 Valalat agency
 Valam sapin wood (used as a dye)
 Valamba wallimbi a certain tree *Careya a boea*
 Vakam coloured with vaham
 Valil unagent a pleader
 Valli separate asunder
 Vallodi near the time for bringing forth young (of a cow or mare)
 Valllo vallli vallli divided separated
 Val a crook bend
 Val haur a breeze
 Val a wind rafter
 Vala towards by
 Valari vairai see vilari
 Valgan the wall round a courtyard
 Vale a saint a prophet
 Valna to surround
 Valtoh valtol lu hi a large brass cooking vessel
 Van a certain tree *Salvadora oleoides*
 Vang traffic commerce
 Vanj a bamboo a tent-pole
 Van wan an arrow a kind of coarse twine
 Varaci name of a sept of the Jat caste
 Varga like equal to timber to support the earth filled into a grave
 Vargalana vargalanua to inveigle persuade
 Varsi a window a small door time twin
 Varsi a preparation of pulse
 Vasram bold brave
 Vastamgi heroism
 Vash the leaf of a book
 Vasm heartache severe sorrow
 Vasma a carpenter's bit
 Varmi the mound raised by white ants a small carpenter's bit
 Vart a fast fasting a share
 Vartaa usage custom a share
 Vartauua to divide distribute
 Vartawa usage custom , a divider

INTRODUCTION.

- Vasāñ*, growing (of a village).
Vasākh, see *visākh*.
Vasōd, a Hindū holiday occurring on the first of *Vasākh*.
Vast, a thing, goods and chattels.
Vāt, distance, space ; a road.
Vatt, a weight ; enmity ; a boundary line between fields, etc.
Vatt, again ; moisture in the ground.
Vatvāñi, a clod for cleaning.
Vayāh, a wedding.
Vayāhṇā, *vayāhṇyā*, to marry.
Vayāktā, married (of a woman).
Vayākarn, grammar.
Vayākarnī, a grammarian.
Vayāpak, pervading.
Vayāpi, pervading.
Vēchṇā, to sell.
Vēdāt, the *Vēdānta* system of philosophy.
Vēkhṇā, to see.
Vēl, a climbing plant.
Vēlā, time, moment.
Vēlnā, *vēlṇā*, a rolling-pin ; to roll, to seed cotton.
Vēlṇi, a machine for seeding cotton.
Vērīhā, the courtyard of a house.
Vēsākh, see *visākh*.
Vēsākhī, see *visākhī*.
Vīāhṇā, = *vayāhṇā*.
Vīāktā, = *vayāktā*.
Vich, an interval.
Vichār, consideration.
Vichch, in.
Vichōla, a mediator.
Vidā, dismissed.
Viddiā, *viddya*, knowledge.
Vigarnā, to be spoiled.
Vigārṇā, to spoil.
Vigārū, a spoiler.
Vigṛāū, damage ; one who spoils.
Vigṛāuṇā, to cause to be spoiled.
Vikāū, sale, selling ; for sale.
Vikāuṇā, to cause to be sold.
Vikh, poison.
Vilāti, *vilait*, *valāti*, or *valait*, a country ; England.
Vilāti, foreign ; English.
Vilkṇā, to sob, lament.
Vin̄gā, crooked, uneven.

- Vīr* a brother (used by a sister)
Vīvana a waste, solitude
Vīvīd duly use practice
Vīvīk name of a sept of the Jat caste
Vīvīla scarce rice far apart
Vīrodh enmity
Vīrodhī quarrelsome
Vīrt a circle of clients
Vīsah trust, faith
Vīsalīh, vīsālīh, vīsālīh name of a month
Vīsalīh, vīsāvā, vīsālīh: the first day of Vīsakh on which a festival occurs
Vīslīta, ordure
Vīssarnā to be forgotten, to forget
Vītth, a bird's dung
Vītthna to drop dung (of a bird)
Vītar, conduct, behaviour, trade, traffic
-

DÖGRĀ OR DÖGRĪ.

The Dögrā or Dögrī dialect of Pañjābī takes its name from Dögar or Dugar, the title of the submontane portion of the Jammu State. This portion of the Jammu State has to its north the hill country of Jammu separating it from Kashmir, in which a variety of dialects, such as Rāmbanī and Pöguli, intermediate between Dögrā and Kāshmirī are spoken. These dialects in many respects closely resemble Dögrā, but I have classed them with Kāshmirī as they present the regular use of pronominal suffixes attached to the verb which is characteristic of that language. In the hills in the north-east of the Jammu State lies Bhadarwäh, the language of which, Bhadarwähī, is a form of Pahāri. To the east of Jammu lies the State of Chamba. The main language of Chamba, Chamēlī, is also a form of Pahāri; but a mixed form of speech called Bhaṭgālī, which is based on Dögrā, is spoken in the west of the State, near the Jammu Frontier. South of Jammu lie the Punjab districts of Sialkot and Gurdaspur, the main language of which is Pañjābī. Dögrā is, however, spoken along the northern border of these districts. South-east of Jammu lies the district of Kangra; here a dialect of Pañjābī is spoken which is closely allied to Dögrā. Not far to the west of Jammu City runs the river Chenab, beyond which lies the Naushahra country. Dögrā extends to a few miles beyond the Chenab. Further on we come to the hill dialects connected with the northern form of Lahndā.

The word Dögar is popularly said to be a corruption of the Sanskrit Dvigarta, but this derivation is not accepted by European scholars at the present day. On the contrary, the ancient name of the country appears to have been *Durgara*, from which 'Dögar' is derived, through the Prakrit 'Doggara.'¹

As will have been gathered from the foregoing remarks, Dögrā is bounded on the south by standard Pañjābī, on the east and north-east by Pahāri, on the north by the semi-Kāshmirī hill dialects, and on the west by Lahndā.

There are three sub-dialects of Dögrā mentioned in the reports. These are Kandjālī, the Kāngrā Dialect, and Bhaṭgālī. Kandjālī is a mixture of standard Pañjābī and Dögrā spoken in the hills of the north-east of Gurdaspur. The Kāngrā Dialect is the main language of the head-quarters *tāhālis* of Kangra District, and Bhaṭgālī is spoken in Western Chamba. Like Kandjālī, the Kāngrā Dialect is a mixture of Dögrā and standard Pañjābī, with also a few peculiarities of its own, while Bhaṭgālī is a mixture of Dögrā, Kāngri, and Chamēlī.

The following are the estimated number of speakers of Dögrā in localities in which it is a vernacular:—

¹ See Dr. Stein's translation of the *Rājatarangīni*, Vol. II, p. 432. It will be observed that the initial *g* of Dögar has been cerebralised. This is an example of the influence of Lahndā, in some dialects of which an initial *g* is often cerebralised. Thus in the *Tāhāli* of Shahpur, the root *de*, give, becomes *dē*.

Dōgra Proper—

Jammu and its neighbourhood	434 000
Gurdaspur	60 000
Sialkot	74 727
	—
Kandal (Gurdaspur)	568 27
Kangra District	10 000
Bhateal	636 500
	14 000
TOTAL	1 229 207

In the above table the figures for Jammu are mere estimates based on the returns of the Census for 1901 as no language census was taken of that State in 1891. The Gurdaspur and Sialkot figures are better estimates being based by the local officers on the returns of the Census of 1891. The Bhateal figures are those reported by the Chamba officials. In Gurdaspur Dogra is spoken nearly all over the lower hills and in Sialkot it is spoken in 116 villages of Zafarwal *Tahsil* to the north and west of Zafarwal and all over the Bajwat *Alqa* of the Sialkot *Tahsil*.

No information is available as to the number of speakers of Dogra outside the region in which it is a vernacular.

Dogra closely resembles standard Panjabī. The main differences consist in the change in oblique form of the noun substantive and in the employment of a different postposition for the accusative dative case. The vocabulary too differs somewhat being influenced by Lahndī and (especially) Kashmīrī. As regards the oblique form all masculine nouns add a short *e* or *ai* in the singular to the nominative while feminine nouns add *a* thus following the example of northern Lahndī. For the accusative dative case the usual suffix is *ta* or *ga* instead of the Panjabī *mā*. In Kangra an alternative suffix is *jo*. Dogra also prefers the word *tā* to mean was instead of the more usual *sa* or *sā* of standard Panjabī.

So far as I am aware the only Dogra book which has been printed is a version of the New Testament in Jumboo or Dogura issued by the Serampore Missionaries in the year 1826. There are said to be some translations of Sanskrit books into Dogra one of which a version of the *Lilavati* (a mathematical work) is mentioned by Dr Buhler¹.

AUTHORITIES—

The only previous account of the Dogra dialect which I have seen is contained in the following —

DREW FREDERICK — *The Jumboo and Kashmīr Territories A Geographical Account of London 1875*
Account of Dogra pp 463 ff Dogra Alphabet described p 471 Appendix I (pp 503 ff.)
Dogra Grammar

Dogra has an alphabet of its own which is allied to the Takri alphabet current in the Punjab Himalayas. Some thirty or forty years ago the then Mahārāja of Jammu and Kashmīr caused to be invented a modified form of the current Takri so as to bring it more into line with Devanagari and Gurmukhi. This improved Dogri is used for official documents but it has not generally displaced the old Takri form of script which is that employed in the

following specimens. This alphabet is very imperfect. Theoretically it has all the letters found in Dêvanâgari except a few which are not employed in the vernacular language, but the vowels are so loosely written, that it might almost be said that any vowel sign can be employed indifferently for any vowel sound. More especially, *e* and *i*, and *o* and *u* are frequently confounded. At other times we find vowels omitted altogether, so that the reading of a Dôgrâ document is no easy task.

There is another peculiarity in Dôgrâ writing which should be observed. It is the very frequent employment of the initial forms of vowels instead of the non-initial forms in order to represent non-initial long vowels. It is as if in Dêvanâgari we were to write दा when we meant to write दा. An examination of the specimens will show instances of this in every line. In order to indicate this, in transliterating the specimens, I insert an apostrophe before every vowel which is written in the initial form. It is as if I were to transliterate दा by *d'a* and दा by *dā*.

In order to facilitate the reading of the text I have, whenever a word is wrongly spelt, first transliterated it strictly as it is written and have then immediately afterwards transliterated the correct spelling which I place between marks of parenthesis. I have, however, altogether ignored the very frequent use of a long vowel for a short one, or *vice versa*. Such cases I have passed over silently in the transliteration. Dôgrâ has never been printed in type of its own character. I therefore give the specimens in the vernacular character in facsimile just as I have received them. Types are, however, available for the form of Tâkri employed in the adjoining State of Chamba, which is closely allied to that used for Dôgrâ, and, as type-printed words are easier to read than facsimiles of handwriting, I give in each case the specimen also printed (in correct spelling) in the Tâkri type of Chamba.

The printed Chamba Tākri alphabet is as follows :—

Vowels.

ਅ a	ਇ ā	ਓ i	ਏ ī	ਓ u	ਏ ū
ਐ ī	ਐ ai	ਊ o	ਊ au	ਊ m.	

Consonants.

ਕਾ ka	ਖਾ kha	ਗਾ ga	ਘਾ gha	ਜਾ ja
ਚਾ cha	ਝਾ chha	ਯਾ ja	ਯਹਾ jha	
ਤਾ ta	ਥਾ tha	ਦਾ da	ਧਾ dha	ਪਾ pa
ਲਾ la	ਭਾ bha	ਵਾ va	ਵਹਾ vha	ਮਾ ma
ਪਾ pa	ਫਾ pha	ਬਾ ba	ਬਹਾ bha	
ਵਾ ya	ਰਾ ra	ਲਾ la	ਰਹਾ ra	
ਈ ea	ਈ ha	ਡਾ ra	ਡਹਾ rā	ਈ sha

Conjuncts.

ਿ yā	ਥਿ thi	ਹਿ hi	ਸੁ su	ਪੂ pū	ਓ or	ਹੂ hū
ਤੇ te	ਹੈ hai	ਯੋ yo	ਯਾ yau	ਰਾਮ ram or rā	ਹੱਧਾ chhya	
ਪ੍ਰੀ pra	ਤ੍ਰੀ tra	ਮ੍ਰੀ mha.				

Numerals.

੧ 1,	੨ 2,	੩ 3,	੪ 4,	੫ 5,	੬ 6,
੭ 7,	੮ 8,	੯ 9,	੦ 0.		

Double letters are never written. They are left to be inferred by the reader. Thus, *dittā*, given, is written ਦਿਤਾ ditā, but must be read *dittā*.

The following are the Dögrä characters as used in the specimens :—

Vowels.

INITIAL FORMS.

એ *a*, **એ** *ā*, **િ** *i* or *ī*, **ઉ** *u* or *ū*, **એ** *ə* or **ા**

એ *e*, **એ** *ē* or *ai*, **ઓ** *o* or *au*, **ા** *ə* or **ા**

NON-INITIAL FORMS.

ક *ka*, **કુ** *kā*, **કી** *ki* or *ki*, **કો** or **કૌ** *ku*, **કુ** *kū*, **કે** *ke* or *kē*,
કૈ *kai*, **કો** *kō*, **કૌ** *kau*, **કો** *kām* or *kā*.

NOTE.—Great carelessness is allowed in writing the vowels and the nasal sign. They are often omitted altogether. Long and short vowels are frequently interchanged. Initial vowels are often written in the place of non-initial long ones. Thus—

એન્ for **એ** *ā*; **બુ** for **બુ** *u*. The letter *e* or *ī* is frequently written for *i*, and *ə* for *u*.

Consonants.

ક <i>ka</i> ,	ક્હ <i>kha</i> ,	ગ <i>ga</i> ,	ગ્હ <i>gha</i> ,	ઝ <i>na</i> ;
ચ <i>cha</i> ,	ચ્હ <i>chha</i> ,	જ <i>ja</i> ,	જ્હ <i>jha</i> ,	ઝ <i>n̄</i> ;
ત <i>ta</i> ,	ઠ <i>tha</i> ,	ડ <i>da</i> ,	ડ્હ <i>dha</i> ,	ણ or ણ <i>na</i> ;
ઢ <i>ta</i> ,	ધ <i>tha</i> ,	ડ <i>da</i> ,	ડ્હ <i>dha</i> ,	ણ <i>na</i> ;
પ <i>pa</i> ,	ફ <i>pha</i> ,	બ <i>ba</i> ,	ભ <i>bha</i> ,	મ <i>ma</i> ;
ય <i>ya</i> ,	ર <i>ra</i> ,	લ <i>la</i> ,	લ <i>ra</i> , <i>raa</i> ;	
શ <i>sha</i> ,	સ <i>sa</i> ,	હ <i>ha</i> ,	શ <i>ra</i> .	

NOTE.—That the same sign is employed for *ja* and *ga*, and for *ba* and *na* (or *na*), respectively. There is really only one sibilant,—the letter *ra*. When it is necessary to represent the sound of the Persian *sh*, the character for *chha* is employed.

In order to facilitate comparison, I next give the current written forms of the letters of the Gurmukhi, Kāngrā, and Dōgrā alphabets.

Gurmukhi.	Kāngrā.	Dōgrā.		Gurmukhi.	Kāngrā.	Dōgrā.	
ਅ	ਅ	ਅ	'āīfā'	ੳ	੩	ੳ੩	ā
ਇ	ਇ	ਇ	'īītī'	ੴ	ੰ	ੳੰ	īha
ਓ	ਓ	ਓ	'ōītā'	ੴ	=	ੳੰ	na
ਓ	ਓ	ਓ	ō	ੳ	ੳ	ੳ	ia
ਸ	ਸ	ਸ	sa	ਸ	ਸ	ਬਥ	tha
ਹ	ਹ	ਹ	ha	ਦ	ਦ	ਦ	da
ਕ	ਕ	ਕ	ka	ਪ	ਪ	ਪਥ	dha
ਖ	ਖ	ਖ	kha	ਨ	ਨ	ਨ	na
ਗ	ਗ	ਗ	ga	ੴ	ੴ	ੴ	pa
ਘ	ਘ	ਘ	gha	੭	੭	੭	pha
ਛ	ਛ	ਛ	ñā	ਬ	੫	੫	ba
ਚ	ਚ	ਚ	cha	ੳ	ੳ	ੳ	bha
ਚਾ	ਚਾ	ਚਾ	chha	ੰ	ੰ	ੰ	ma
ਯ	ਯ	ਯ	ja	ਲ	---	ਨ	ya
ਯ	ਯ	ਯ	jha	ਰ	ੜ	ੜ	ra
ਣ	---	ਣ	ñā	ਲ	ਨ	ਲ	la
ਟ	ਟ	ਟ	ta	ਵ	ਵ	ਵ	wa
ਠ	੦	੦	tha	ੳ	ੳ	ੳੳ	ra

DŌGRĀ GRAMMAR.

In its grammar Dogra closely resembles standard Pāñjābi. The following are two main points of difference —

In pronunciation, no difference seems to exist between *e* and *a:*. These two vowels appear to be quite interchangeable. Sometimes one is written and sometimes the other. At the end of a word (especially in the declension of nouns) both are pronounced short and both have the same sound, which more nearly resembles that of a short *a* than anything else. Indeed *a* is often written for it. In the skeleton grammar which follows I represent this final sound by *e*, but *a:* or *a* would be equally correct. Similarly *ɛ* is often written *āi* or *ā*.

All nouns even those ending in consonants have an oblique form singular differing from the nominative. In the case of masculine nouns, this oblique form usually ends in the indeterminate short vowel, sometimes written *e* sometimes *āi*, sometimes *a*, which has just been described. The termination of the feminine oblique form singular is *a*. These terminations also occur in the northern dialects of Lāhnda and in Western Pahari. The termination of the oblique plural is *ɛ*, *āi* or *ā*. The postposition of the accusative-dative is generally *lə* or *gə*, and very rarely the Pāñjābi *nū*. Sometimes *de* (the locative of the genitive termination *da*) is employed for the dative, as in *jaedat-i-walede jar*, having gone to a rich man. The other postpositions coincide with those in use in Pāñjābi.

The Pronouns do not call for any special remarks unless we draw attention to the form of the accusative-dative of the pronouns of the first, second, and third persons. 'Me' is *mīlə*, *mīgə*, or *mə*, 'thee' is *tūlə*, or *tugə*, and 'him' is *usə*. Similarly the accusative dative of 'this' is *isə*. The conjugation of verbs presents a few irregularities. There is an alternative form ending in *da*, of the past participle. Thus, *mōda*, dead *goachada*, lost, *chahidr-har* it is proper, *giada tha*, it was gone. The addition of the postposition of the genitive to a past participle without altering its meaning occurs in other hill languages, e.g. in Eastern and Western Pahari. The future has several forms which are strange to standard Pāñjābi. The syllable *che* or *char* is added to the Imperative to give a permissive force. Thus, *Ihachai*, let us eat, *manachai*, let us celebrate. In the word *Lhāden* they (were) eating, the final *n* is a pronominal suffix meaning 'they,' added to the verb in imitation of Kishmūi. There are occasional instances of neuter participles as in *chumāī*, it was kissed.

It is hoped that the above remarks will be sufficient to enable the student to read the Dogra specimens, with the aid of the Skeleton Grammar which follows.

DÔGRA SKELETON GRAMMAR

I NOUNS Gender — This follows standard Panjab

Number and Case —

Singular		Plural	
D. rect	Obl. q. e	D. rect	Oblique
Masc —			
<i>la /ra</i> a boy	<i>laun̄re</i>	<i>la h̄re</i>	<i>laun̄r̄e</i>
<i>babb̄a</i> a father	<i>babb̄e</i>	<i>babb̄a or babb̄as</i>	<i>babb̄d̄ or babb̄as</i>
<i>danḡar</i> an ox	<i>danḡre</i>	<i>danḡar</i>	<i>danḡr̄e</i>
Fem —			
<i>ak̄ri</i> a female goat	<i>bañr̄a</i>	<i>bañras</i>	<i>bañr̄as</i>

The term *nominis s* of the oblique singular and *s* of the obl. q. e plural are short. They are often written *s* or *a* and *as* or *a* respectively. Thus *sañbeda* *sañbeda* or *sañbeda* of the sūl b. However we then the pronunciation resembles that of *a* *ə* *ət* *a* or *a* respect velv.

Two cases are formed without postpositions — the Vocative and (optionally) the Accusative-re-dative. The following are the forms of the Vocative — Sing *laun̄rea* or *a la /ra* *danḡra* or *du yar* *bañra* or *a bañra*. Plur *a la h̄re* *a babb̄as*, *a danḡr̄e* *a bañras*.

The optional forms of the Accusative-Dative are — Sing *la h̄res* *babb̄as*, *danḡres* *bañras*. Plur *laun̄r̄es* *bañr̄as* *danḡr̄es*

The Postpositions are — Acc dat *la or g* *lañk̄i* to Instr *aa e* by Abl *ta c̄* the *lañk̄as* from Gen do as in standard Panjab *obli ma* also *da* Loc *ek̄a n* *par* near *pa* on Agent *soor a* by

Adjectives ending in *a* are thus declined. Mac Sing d. rect *laale* black, obl que *laale* Plur d. rect *laale* obl *laale* Fem Sing d. rect *laal* obl *laale* Plur d. rect *laale* all *laal e*. In other respects adjectives are treated as a standard Panjab.

II PRONOUNS

		I	Thou
Singular —			
Nom s t r e	<i>a a</i> <i>aa e</i>		<i>tu</i>
Agent	<i>ma n</i> <i>ne</i>		<i>ta te t d̄h</i>
Accusative dat ve	<i>m l a g m</i>		<i>tu la t g</i>
Gen t e	<i>me a</i>		<i>teru</i>
Ablat ve	<i>mera t̄h a</i>		<i>teru t̄h d̄h</i>
Locat e	<i>me a c̄l</i>		<i>t e v ch</i>
Plural			
Nom nat s	<i>as</i>		<i>tus</i>
Agent	<i>a e</i>		<i>tus</i>
Accusative dat ve	<i>a e h a g t a e</i>		<i>t a e h a g t a e</i>
Gen t e	<i>ara</i>		<i>t u r a t a a</i>
Ablat e	<i>ma e t̄h a</i>		<i>t e v ch</i>
Locat e	<i>ma e v c̄l</i>		<i>tu h</i>

	He she it, that	This	That same	This same	Who	He, that	Who?	What?	Anyone	Anything
Sing.										
Nom	o, ok	ie, ek, che	isn	isn	jo	ek	sun, kuhn	lek	ko	koch,
Ace-dat	usf	ses	use is	use-ki	jus	lusf	lus	lus ki	luse	lugh,
Obl	ur, uk	uz, uk	use	use	jue	lus	lus, kuh	lus	luse	luss
Plur										
Nom	o, ok	es, ek	us	us	jo	ek	sun, kuhn	lek	ko	koch,
Obl	un, uns, û	su, ses, t	usei	usei	juse	luse	luse	luse	luse	luss,

Koko, declined regularly as an adjective, is 'which?' The reflexive pronoun is apf, Gen., apna, Acc. dat., apf' lf -ja; Abl., apna-thia; Loc., apna-wok, Agent., apf. The plural is the same as the singular.

III VERBS—A—Auxiliary Verbs and Verbs Substantive.

Present Tense 'I am etc.—'

	Singular	Plural	
1	ha, a	ha, ha, a, e	The past tense is the er or af which as usual, is treated like an adjective. Thus,
2	ha? ha? a?, e?	ha, o	mas plus the fem sing thi, fem plus thi 'I was is es'
3	/ai, ha, a, e	ha?, ha? a?, e? /ais	

B—Active Verb

Root—mau, strike

Infinitive—mau-n, to strike

Present Participle—mau-na or mau-na, striking

Past Participle—(1) mau-na struck, fem mau-, Plus root mau-, fem mau-

(2) marifa or marida, etc

Conjunctive Participle—mau-ka, mau-ka, or mau-ka, having struck

Name of Agency—mau-na uala a wala er.

Present Subjunctive and Present Indefinite			Future	
'I may strike' 'I strike' etc			'I shall strike' etc	
	Singular	Plural	Singular	Plural
1	ma	mau-na	maran	maran maran (fem. gñ)
2	mau	mau	maran (fem. gñ)	marano marano (fem. gñ)
3	mau	mau, mau-i	maran	maran maran (fem. gñ), marangan

Instead of maran (gñ) we may have marana (gñ) na, instead of maran (gñ), maran-e (gñ).

Imperative, mau, strike thou, mau shall ye, mau-ka, maran-ka let me thee him us you, them strike

Participial Tenses

a? mau-na or mau-na I struck (if) I had struck

a? mau-na, mau-na t, I am striking

a? mau-na, mau-na t, I was striking

au? mau-na I struck (im)

au? mau-na I have struck (im)

au? mau-na I had struck (im)

Irregular Past Participles

Join to become Past part. has or has-i (Pics part hasd)

juu to go Past part juu

kuu to do Past part kuu or kuu-ka

denu, to give, Past part denu

luu, to take, Past part luu

The Passive Voice is formed with jana, as in Paj-ja
Causals and Double Causals are formed as in Paj-yi-ja

STANDARD PAÑJĀBI.

In order to illustrate the standard Pañjābi described in the preceding grammatical sketch, I here give the Parable of the Prodigal Son taken from the version of the Gospel of St. Luke published by the British and Foreign Bible Society. The translation is an excellent one, but should not be taken as representing, in all its purity, the Pañjābi of the Mājh. The standard of the grammatical sketch is rather a refined version of the Pañjābi spoken in the Pōwādh¹ of the District of Ludhiana, which differs slightly from the Pañjābi of Amritsar.

[No. I.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI.

(British and Foreign Bible Society, 1890.)

ਇੱਕ ਮਨੁੱਖਦੇ ਹੋ ਪੁੱਤ ਸਨ। ਅਤੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਛੋਟੇਨੇ ਪਿਉ ਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮਾਲਦਾ ਜਿਹੜਾ ਹਿੱਸਾ ਮੈਨੂੰ ਪਹੁੰਚਦਾ ਹੋ ਸੇ ਮੈਨੂੰ ਦੇ ਦਿਓ। ਅਤੇ ਉਸਨੇ ਉਨ੍ਹਾਂਨੂੰ ਪੂੰਜੀ ਵੱਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿੱਛੋਂ ਛੋਟਾ ਪੁੱਤ ਸਭੇ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਦੂਰ ਦੇਸ਼ਨੂੰ ਚੱਲਿਆ ਗਿਆ। ਅਰ ਉੱਥੇ ਆਪਣਾ ਮਾਲ ਬਦ ਚਲਣੀ ਨਾਲ ਉਡਾ ਦਿੱਤਾ। ਅਤੇ ਜਾਂ ਉਚ ਸਭ ਖਰਚ ਕਰ ਚੁੱਕਿਆ ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵਡਾ ਕਾਲੂ ਪੈ ਗਿਆ। ਅਤੇ ਉਚ ਮੁਤਾਜ ਹੋਣ ਲੱਗਾ। ਅਰ ਉਚ ਉਸ ਦੇਸਦੇ ਕਿਸੇ ਚਹਿਟਵਾਲੇਦੇ ਕੋਲ੍ਹ ਜਾ ਰਿਹਾ ਅਤੇ ਉਸਨੇ ਉਹਨੂੰ ਆਪਣਿਆਂ ਖੇਡਾਂ ਵਿੱਚ ਸੂਰਾਂਦੇ ਚਾਰਣ ਲਈ ਪੱਲਿਆ। ਅਰ ਉਚ ਉਨ੍ਹਾਂ ਛਿੱਲਜ਼ਾਂ ਨਾਲ ਜੇਹੜੇ ਸੂਰ ਖਾਂਦੇ ਸਨ ਆਪਣਾ ਵਿੱਡ ਭਰਣਾ ਚਾਹੀਦਾ ਸੀ ਪਰ ਕਿਨੋ ਉਸਨੂੰ ਕੁਛ ਨਾ ਦਿੱਤਾ। ਪਰ ਉਹਨੇ ਸੂਰਤ ਵਿੱਚ ਆਣਕੇ ਕਿਹਾ ਭਈ ਮੇਰੇ ਪਿਉਦੇ ਕਿੰਨੇਹੀ ਕਾਂਮਿਆਂਨੂੰ ਵਾਛਰ ਰੋਟੀਆਂ ਹਨ ਅਤੇ ਮੈਂ ਜੋੜੇ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ੍ਹ ਜਾਵਾਂਗਾ। ਅਤੇ ਉਸਨੂੰ ਆਖਾਂਗਾ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਣਾਹ ਕੀਤਾ ਹੈ। ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣਿਆਂ ਕਾਂਮਿਆਂ ਵਿੱਚੋਂ ਇਕ ਜਿਹਾ ਰੱਖ। ਸੇ ਉਚ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ੍ਹ ਗਿਆ। ਪਰ ਉਚ ਅਜੇ ਦੂਰ ਸੀ ਕਿ ਉਚਦੇ ਪਿਉਨੇ ਉਸਨੂੰ ਛਿੱਠਾ ਅਤੇ ਉਹਨੂੰ ਤਰਸ ਆਇਆ। ਅਰ ਦੌੜ ਕੇ ਚਾਲੇ ਲਾ ਲਿਆ ਅਤੇ ਉਹਨੂੰ ਸ੍ਰੀਮਿਆ। ਅਰ ਪੁੱਤ ਨੇ ਉਸਨੂੰ ਆਖਿਆ ਪਿਤਾ ਜੀ ਮੈਂ ਅਸਮਾਨਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁਣਾਹ ਕੀਤਾ ਹੈ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗ ਨਹੀਂ ਜੋ ਵੇਰ ਤੇਰਾ

¹ See Powadhi, post, pp. 679 ff.

ਪੁੱਤ ਸਦਾਵਾਂ ॥ ਪਰ ਪਿਤਾਨੈ ਆਪਣੇ ਚਾਕਰਾਨੂੰ ਕਿਹਾ ਕਿ ਮਛਬੋਂ ਚੰਗੇ ਬਸੜ ਛੇਤੀ ਕੱਢਕੇ ਇਹਨੂੰ ਪਹਿਨਾਓ ਅਰ ਇਹਦੇ ਹੱਥ ਵਿੱਚ ਘੰਗੁਠੀ ਅਰ ਐਚੀਂ ਜੁੱਡੀ ਪਾਓ । ਅਤੇ ਖਾਂਦੇ ਹੋਏ ਅਸੀਂ ਖੁਸੀ ਕਰਿਯੇ ਕਿੰਉ ਜੋ ਮੇਰਾ ਇਹ ਪੁੱਤ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ । ਹੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਵੇਰ ਲੱਭਿਆ ਹੈ । ਸੋ ਇਹ ਲੱਗੇ ਖੁਸੀ ਕਰਨ ॥

ਪਰ ਉਹਦਾ ਵਡਾ ਪੁੱਤ ਖੇਤ ਵਿੱਚ ਸੀ ਅਰ ਜਾ ਉਹ ਆਣਕੇ ਘਰਦੇ ਨੇੜੇ ਅੱਪਜ਼ਿਆ ਤਾਂ ਰਾਗ ਨਾਚਦੀ ਅਵਾਜ ਸੁਣੀ । ਤਦ ਨੌਕਰਾ ਵਿੱਚੋਂ ਇਕਨੂੰ ਆਪਣੇ ਕੋਲ ਸੱਦਕੇ ਪੁੱਛਿਆ ਭਈ ਇਹ ਕੀ ਹੈ । ਅਤੇ ਉਸਨੈ ਉਹਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਰਾਉ ਆਇਆ ਹੈ ਅਰ ਤੇ ਪਿਉਣੇ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ ਇਸ ਲਈ ਜੋ ਉਹਨੂੰ ਭਲਾ ਚੰਗਾ ਪਾਇਆ । ਪਰ ਉਹ ਗੁੱਸੇ ਹੋਇਆ ਅਤੇ ਅੰਦਰ ਜਾਣੂੰ ਉਹਦਾ ਜੀ ਨਾ ਕੀਤਾ । ਸੋ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਣਕੇ ਉਸਨੂੰ ਮਨਾਉਣ ਲੱਗਾ । ਪਰ ਓਨ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਦਿੱਤਾ ਵੇਖ ਮੈਂ ਐਨੇ ਵਰਿਹਾ ਥੋਂ ਭੇਰੀ ਟਹਿਲ ਕਰਦਾ ਹਾਂ ਅਤੇ ਤੇਰਾ ਗੁਰਮ ਕਦੇ ਨਹੀਂ ਮੋਜ਼ਿਆ ਅਰ ਤੈਂ ਐਨ੍ਹੇ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾ ਦਿੱਤਾ ਜੋ ਮੈਂ ਆਪਣਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਖੁਸੀ ਕਰਾਂ । ਪਰ ਜਦ ਤੇਰਾ ਇਹ ਪੁੱਤ ਆਇਆ ਜਿਹਨੈ ਕੰਜਰੀਆਦੇ ਮੂੰਹ ਤੇਰੀ ਪੁੰਜੀ ਉਡਾ ਦਿੱਤੀ ਤੈਂ ਉਹਦੇ ਲਈ ਵਡਾ ਪਰੋਸਾ ਪਰੋਸਿਆ ਹੈ । ਪਰ ਓਨ ਉਸਨੂੰ ਆਖਿਆ ਬੱਚਾ ਝੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਹੈਂ ਅਤੇ ਮੇਰਾ ਸਭੋਂ ਕੁਛ ਤੇਰਾ ਹੈ । ਪਰ ਖੁਸੀ ਕਰਨੀ ਅਤੇ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ ਕਿੰਉਕਿ ਤੇਰਾ ਇਹ ਭਰਾਉ ਮੋਇਆ ਸੀ ਅਤੇ ਵੇਰ ਜੀ ਪਿਆ ਹੈ ਅਰ ਹੁਆਚ ਗਿਆ ਸੀ ਅਤੇ ਹੁਣ ਲੱਭਿਆ ਹੈ ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀṄJĀBĪ

(British and Foreign Bible Society, 1890.)

TRANSLITERATION AND TRANSLATION.

Ik manukhde do putt san Ate unha vichchh chhotenai
 One man of two sons were An l them from in the younger by
 punu akhia piti ji mala jihra hussi munu
 the father to it was said 'father dear the property of whatever slave me to
 pahichda hai so mainu du dio Ate usnai unhu puj
 arriving is that me to give away' And him by them to the wealth
 wand ditti Ar thoic din puchchho chhota putt
 having divided was given And a few days from after the younger son
 sabho kuchh latthi kur le dur desn chalha gna u
 all anything together made having a distant country to went away and
 other apna mal bad chalmi nal uda ditta Ate ja uh
 there his own property bad behaviour with was squandered And when he
 sabh kharach lai chukha tā us des vichch wadu kal paigai
 all spending half finished then that country in a great famine fell
 ate uh mutaj hon laggai Ar uh us dusdu kise
 and he distressed to be began And he that country of a certain
 iahun walde kol jn rihai tu usnai uhnu apna
 inhabitant of near having gone remained and him by as for him his own
 khet vichch surade charan lai ghallia Ar uh unha chhilla nal
 fields in scene of the feeding for it was sent And he those I wish will
 jehre sur khando san apna dhudd bharna chahunda si pu
 which the pigs eating were his own belly to fill twisting was bit
 line usnu kuchh nū ditti Par uhnu surat vichch an le
 by anyone him to anything not it was given But him by senses in come living
 kila bhai! mere piude k. ne hi kammanu waphai
 it was said Lo! my father of now many even servants to superfluous
 rotia han ate maī atthe bhulkha marda ha Maī utth le
 loaves there are and I lese lungi dying am I arisen last g
 spue piu hol jawaga ate us nu al hāgn pita ji maī
 my own father near will go and I am to I will say Father by me
 asmunda ai tere agge gunah kita hu, hun māj is jog
 heaven of and of thee before sin done is now I (of) this wortly

nahī jo pher tera putt sadīwā̄ mānū apnā̄ lāmmā̄
 am not t̄l at again thy son I may be called me thine own servants
 vichchō̄ ikh jihā rikhh " So uh utth k̄ apne pū kol ḡia
 from in one like keep " So he arisen laving lis own fater near went
 Par uh aje dur si ki uhde pūnai usnū dittha ate
 But he yet fai was when l'm of fater by as for l'm it was seen and
 uhnū taas ala ai dāu le galē li ha ate uhnū
 him to pity came and sun laving on lis neck it was embraced and l'm to
 chummia Āi puttnū usnū akhia pita ji mā̄i
 it was lassed And t̄le son by l'm to it was said fatler dear by me
 asmanda nū tote agge gunah kit̄ hai hun mā̄i is jog
 leaven of and of thee before sin done is now I this wothy
 nahī jo pher tera putt sadīwā̄ Pai pita nau apnā̄
 am not that again thy son I may be called But the fither by his own
 chal rīnū khā sabh thō chingo bastr chheti
 servants to it was said that all than good clothes quickly
 kaddh le ihnū pahinio ur ihde hātth vichch āguthi ar
 brought out laving him dress and l'm of the hand on a ring and
 pānī jutti pao, ate khande hoc " sī khusi kariye
 on feet boot put on and eating us happiness let us make
 Kīu jo mra ih putt mōdā si ate phai ji-pa hai
 Because that my this son dead was and again alive fallen is,
 guach ḡia si to pher labbhia hai So uh ligge lhusi
 lost gone was and again found is So they began rejoicing
 kāan to do

Pai ulda wāda putt lhet vichch si ai ja uli an k̄
 But l'm of t̄le elder son the field in was and when he come laving
 ghānde nāc tppāna t̄i rag nāchdi twāj
 t̄le house of in the neigbours hood arrived then music dancing of the sound
 suni Tid n̄ul iā vichchō̄ illnū ipne kol sādd h̄
 t̄ as I heard Then the servants from in one of l'mself near called laving
 puchchhī bhāi ih ki hai? At̄ usnū uhnū thā
 it was asled To this what is? And l'm by l'm to it was said
 t̄e bhārau ala hāu n̄i teu pūnai wādā parosā pūnā h̄i
 t̄ thy brother come is and t̄ly fater by a great feast feasted is
 is lai jo uhnū bhāla changa pūnā Par uh qusso
 t̄lis for t̄l at l'm to well in health le has been obtained' But le angry
 lola t̄l indai jannū ulda n̄i ni kit̄ So uld
 became and will in going for lis mind not was made So lis
 for IX PA T̄I

pun bihun an ke usnū manauṇ laggī paṇ un
 father outside come Iaving I am to to remonstrate began but by I am
 ipna piunū uttar ditta vekh māī tīn wañhā thō teri
 his own faller to answer was given 'see I so many years from tly
 tahul kunda hī nte teri hukam kide nahi morti,
 service doing am and tly command ever not was disobeyed, and
 trī nāmū lade shl puthori bi nī ditti jo māī
 by thee me to ever one lid even not was given that I
 ipna bhiñil lhusi kuraī Pai jad teri ih putt
 my own friend, with happiness I may make But when tly this son
 ari jhunu lāñjāñide mūh teri pūjī udra ditti trī
 come wolum by lar lots of by means tly wealth was squandered by thee
 uhdū lu nadī pūjī parosu hui Pai on usnū
 lī of for the sale a great feast been feasted is - But by I am I am to
 khia bachehī tū sida mere nīl hī ate mera
 it was said child thon always of me by the side ate and my
 sibh, luchh teri hui Pai khusi kuni nte anand hona
 all anything thine is But happiness to be done and joyful to be
 J → si kūn li tū i ih bharau morti si ate pher
 proper was because that this thy brother dead was and again
 pi pia hui, nū guich gis si, nte hum labbhī hui
 a ne fallen is and lost gone was and now found is'

MĀJHĪ

Majhi is the dialect of the Mājha tract of the Punjab. It is often incorrectly called Manjhi just as Majhi is often wrongly called Manjha. The Majha or Midland lies in the Doab between the rivers Ravi and Beas cum Sutley. It therefore includes the districts of Amritsar and Gurdaspur and most of the district of Lahore. The number of speakers of Majhi was estimated for the purposes of this Survey to be as follows —

Lahore	1 033 824
Amritsar	973 054
Gurdaspur	800 750
	—————
TOTAL	2 807 628
	—————

Majhi Panjabī is by universal consent the purest form of the language but is not the standard adopted by most of the grammars. As explained above (pp 609 ff) these are mainly based on the dialect of Ludhiana which lies some way to the south east. Majhi has certain peculiarities of its own which will presently be described. The most prominent one is the entire absence of the cerebral *l*.

As specimens of Majhi I give a version of the Parable of the Prodigal Son which comes from Amritsar an extract from a folksong from the same locality and another folksong from Lahore.

The version of the Parable I give in facsimile of the copy received as a specimen of Gurmukhi handwriting and also in Gurmukhi type with the usual transliteration and translation. The second is given in Gurmukhi type with transliteration and translation. The third is given in the Gurmukhi and also in the Persian character with transliteration and translation.

The following are the main points of difference from the Ludhiana standard that are exhibited by the specimens.

The cerebral *l* is never sounded in Amritsar. The ordinary dental *t* is always substituted for it. Thus *nal* not *nal* with the letter *d* is often doubled. Thus *tuhadda* for *tulada* your *wadda* for *wada* great *dwada* or *dwadda* fair. On the other hand letters which are doubled in the standard dialect of Ludhiana are often not doubled in Amritsar. Thus *utl* *le* for *ttl* *le* living risen, *vich* not *vicol* in but *vichel* *ō* from in *lagia* joined but *lagga* begun *labl* *pia* not *labbl* *pia* got *aparia* for *appaia* arrived.

Nasalisation is frequent. Thus *apnā dhan* his own wealth and *jar* she is coming *blānā clākunda si* he was wishing to fill *jāvāgā* I will go *chummiā* it was I missed *manāte* let us celebrate. Some of these nasalised forms are echoes of the old neuter gender.

In the declension of nouns the initial *e* of the postposition *vich in* is often elided and the remainder of the postposition is attached to the main word as a termination as in *glāicē* for *glāi vich in* the house. The postposition of the agent case is *nai* or *naī*. Note echoes of old neutrals is in *apnā dlān chummiā* etc quoted above.

A corner of Gurdaspur lies to the west of the Ravi but it may be considered as part of the Majhi for our present purposes.

Note also false genders caused by attraction in phrases like *idē hattī* on this one's hand Note moreover that *hattī* is used in the singular

In the pronouns the nasal of *asī* we and *tusī* you is omitted so that we have *asī* and *tusī* Other forms not shown in the grammar are *māñāī* by me, *saddā* on *tāñāī* by thee *tuladdī* your *Tū* thou often has its oblique singular *tudī* The oblique plural of the pronoun of the third person is *unāī* not *unlāī*

In the verb substant ve we have *lat* and *lan* both meaning both we are and they are The past tense has the following forms —

	Sing	Plur
1	<i>sāī</i>	<i>sāī</i>
2	<i>sāī</i>	<i>sāī</i>
3	<i>st</i>	<i>se</i>

The present participle of finite verbs often ends in *na* instead of *da* Thus *rañna jāī* I am striking

Irregular forms noted are *deu* give thou *del* give *jal* go *jāñāga* I will go *Aunda* or *anda* is coming

In one important point these specimens do not illustrate the dialect of the Majha This is the occasional use of personal terminations with the past tenses of verbs This is properly a characteristic of the outer circle of languages and does not belong to Pāጀjbi as illustrated in the grammars On the other hand it regularly appears in Lahnda and as explained in the introduction to this section there is a Lahnda basis at the bottom of Pāጀjbi which is almost concealed by the language of the Inner Group that has established itself in the Central and Eastern Pāጀjbi As we go westwards from the old Surswati the Lahnda basis becomes more and more prominent and hence we occasionally find these terminations in Majhi In Majhi they are only found in the third person of transitive verbs and *ne* for the singular *us* *os* or *osu* and for the plural *one* Thus instead of the regular *us allia* he said we frequently hear *allios* and instead of *unlāī* (or *unāī*) *allia* they said *allio e* so dittoes he gave *halios* he said *k tosu* he did *mannius* he headed, *dittone* they gave *k tone* they did

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI.

MAJHĪ DIALECT.

(DISTRICT, AMRITSAR.)

SPECIMEN I.

ਇੱਕ ਅਨੁਭਵ ਦੋ ਦੋ ਮੁਤੱਬੇ॥ ਅਤੇ ਛੋਟੇ ਨੂੰ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉਣੀ ਲਗਿਆ,
 ਬਾਪੂਜੀ ਆਲ ਦੀ ਵੰਡ ਸਿਹੜੀ ਮੈਂਨੂੰ ਆਵਿਦੀ ਹੀ ਦੇਵਿ॥ ਅਤੇ ਉਸਤੇ ਉਨ੍ਹਾਂ ਨੂੰ ਆਪਲੀ
 ਜਦੂਤ ਵੰਡ ਦਿੱਤੀ॥ ਮਰਥੇ ਵਿਨਾਂ ਮਿਛੋਂ ਛੋਟਾ ਧੁੱਤ ਸੰਕੇ ਕੁਜਾ ਕੌਨੀ ਕਰਕੇ
 ਦੁਰਵੱਤੇ ਦੇਸਨੂੰ ਚਾਲਿਆ ਗਿਆ, ਅਰਥਿੰਦੇ ਆਪਣਾਂ ਧਨ ਵੈਲਦਾਰੀ ਵਿੱਚ
 ਗੁਆਇੱਤਾ॥ ਅਤੇ ਜੋਦੋਂ ਸੰਬੰਧ ਕੁਜਾ ਖਚ ਕਰਚਕਿਆ, ਤਾਂ ਉਸ ਦੇਸ਼ ਵਿੱਚ ਵੱਡੀ
 ਕਾਲ ਆਪਿਆ॥ ਅਰਥਿੰਦਾ ਮੁਤਾਬੁੰਦੇ ਹੋਣਲਾਵਾ॥ ਅਤੇ ਉਹ ਉਸ ਦੇਜਦੇ ਰਿਸੇਰਵ
 ਛਾਲੇ ਦੇ ਕੋਲ ਜਾਕੇ ਕਾਮਾਂ ਰਹਿ ਗਿਆ॥ ਅਰਥਿੰਸਤੇ ਉਹ ਨੂੰ ਆਪਲੀਆਂ
 ਪੰਲੀਆਂ ਵਿੱਚ ਸੂਰ ਚਾਰਲਸੀ ਘਾਲਿੱਗਾ॥ ਅਰਥਿੰਨੇ ਟੰਡਲਫੁੰਡ ਖੂਰ ਖਾਂਦੇ ਸੀ
 ਉਹ ਉਨ੍ਹਾਂ ਨਾਲ ਆਪਣਾਂ ਛਿੱਡੇ ਭਰਨਾਂ ਚਾਹੁੰਦਾ ਸੀ॥ ਪਰਕਿਨੇ ਓਸਨੂੰ ਨਾਂ
 ਦਿੱਤੇ॥ ਅਰਥ ਜਦੂ ਸੁਰਤ ਵਿੱਚ ਆਇਆ, ਤੇ ਆਖਿਆ, ਮੇਰੇ ਯਥ ਉਦੇ ਕਿਨ੍ਹਾਂ
 ਹੀ ਕਾਂਗਿਆਂ ਨੂੰ ਵਾਢਕ ਭੋਟੀਆਂ ਹਨ, ਅਰਥ ਮੈਂ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ॥ ਮੈਂ
 ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਜਾਂਦਾਂ ਹਾਂ, ਅਰਥਿੰਸਨੂੰ ਆਖਾਂਗਾ, ਬਾਪੂਜੀ ਮੈਂ
 ਰੱਬਾਂ ਹਾਂ ਅਤੇ ਤੇਰੇ ਅੰਗੇ ਗੁੜਾਂਹ ਕੀਤਾਹੈ॥ ਅਰਥ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ
 ਜੋਫੇਰ ਤੇਲਾ ਪੁੱਤ ਸਹਾਵਾਂ॥ ਮੈਂਨੂੰ ਆਪਣਿਆਂ ਕਾਂਗਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਜਿਝ
 ਰੱਬੁੰਦੇ॥ ਜੇ ਉਠਕੇ ਆਪਣੇ ਪਿਉ ਕੋਲ ਆਇਆ॥ ਪਰਥਿੰਦਾ ਅਜੇ ਦੂਰਸੀ ਜੋ ਉਹ ਦੇ
 ਪਿਉਣੈ ਚਾਂਨੂੰ ਵੰਡੀਖਿਆ ਤੇ ਜਿਨ੍ਹਾਂ ਤਰਸ ਆਇਆ ਦੋਹਰੇ ਗਲ ਲਗਿਆ ਅਰਥਿੰਨੂੰ
 ਚੁੰਮਿਆਂ॥ ਮੁਤੇ ਧੁੱਤ ਨੈ ਉਹਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਾਂ ਅਰਥੇ ਅੰਗੇ ਗੁੜਾਂਹ
 ਕੀਤਾਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨੁਜੀਂ ਜੋਫੇਰ ਤੇਲਾ ਪੁੱਤ ਸਹਾਵਾਂ॥ ਪਰਥਿੰਨੂੰ ਆਪਣੇ

ਚਾਕਨ੍ਹੂ ਕਿਗ, ਸਬਤੋਂ ਚੈਗੇ ਲੀਂਦੇ ਕਥ ਕੇ ਇਹ ਨੂੰ ਪੁਆਓ, ਅਰ
ਸ਼੍ਵਰਦੀ ਹੱਥੀਂ ਛਾਪ ਤੇ ਪੈਂਗੀ ਜੁਤੀ ਪਾਓ॥ ਅਤੇ ਖਾਣੀ ਮੇਡੇ ਖੁਸ਼ੀਆਂ ਮਨੋਂਦੀ
ਜੇ॥ ਕਿਉਂ ਜੇਏਹ ਨੇਕ ਪੁੱਤੱ ਮੋਖਿਆ ਸੀ ਤੇ ਠੋਰ ਜਿਉ ਪ੍ਰਮਾ ਹੈ, ਰੂਆਚ
ਗਿਆ ਸੀ, ਤੇ ਲੁਭ ਪ੍ਰਮਾ ਹੈ ਸੋ ਉਕੱਗੇ ਖੁਸ਼ੀਆਂ ਕਰਨ॥

ਧਰ ਬਰਦਾ ਵੱਡਾ ਪੁੱਤੱ ਪੈਲੀ ਵਿਡ ਸੀ, ਜਦ ਉਠ ਆਕੇ ਧਰਦੇ ਨੇੜੇ
ਅਪਵਿਆ, ਤਾਂ ਰਾਗ ਨਾਚ ਹੂੰਦੀ ਅਵਾਜ ਸਣੀ॥ ਤਦ ਨੌਕਰਾ ਵੰਡੋਂ ਇਕੱ
ਨੂੰ ਸੱਟ ਕੇ ਪੁੱਛੇ ਆ, ਇਹ ਕੀ ਹੈ॥ ਅਤੇ ਜਿਨ੍ਹੋਂ ਉਹ ਨੂੰ ਆਖਿਆ, ਤੇ ਰਾ
ਤੁਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇ ਰੇ ਪਿਉ ਕੈ ਮਾਨੀ ਕੀਤੀ ਹੈ॥ ਕਿਉਂ ਜੋ ਉਹ ਨੂੰ
ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ // ਅਰ ਉਹ ਗੁਜੇ ਹੋਇਆ, ਅਤੇ ਅਦਿਰ ਆਲ
ਹੂੰ ਉਸਦਾ ਜੀ ਨਾ ਕੀਤਾ // ਤਾਂ ਉਹਦਾ ਪਉ ਬਾਹਰ ਆਲ ਕੇ ਉਹ ਨੂੰ ਮਨਾ
ਉਣ ਲੱਗਾ // ਅਰ ਉਹ ਨੈ ਆਪਣੇ ਪਿਉ ਨੂੰ ਉਤਰਵਿਛ ਆਖਿਆਂ ਵੇਖ
ਗੇ, ਅੰਨ੍ਹੇ ਵਰਿਆਂ ਬੋਂ ਤੇਰੀ ਟਾਹਲ ਕਰਦਾ ਹੈ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀਂ
ਮੇਵਿਆ // ਪਰ ਤੋਂ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੇਰਾ ਬੀ ਲ ਸਿੱਤ, ਜੋ ਮੈਂ ਆਪ
ਨਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਖੁਸ਼ੀ ਕਰਦਾ // ਪਰ ਜਦੁ ਤੇਰਾ ਏਹ ਪੁੱਤੱ ਆ-
ਹਿਆ, ਜਿਸ ਨੈ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜ ਰੀਆਂ ਨਾਲ ਉਤੁਣਿਤਾ, ਤੈਂ
ਉਹ ਦੇ ਲਈ ਮਾਨੀ ਕੀਤੀ// ਪਰ ਉਹ ਨੈ ਉਸ ਨੂੰ ਆਖਿਆ, ਪੁੱਤੱ
ਤੈਂ ਜਦਾ ਮੇਰੇ ਨਾਲ ਹੈ, ਅਤੇ ਮੇਰਾ ਸੋਥੇ ਕੁੱਜ ਤੇਰਾ ਹੈ// ਪਰ ਖੁਸ਼ੀ
ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋ ਰਾਸੀ // ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਭਰਾ
ਮੇਵਿਆ ਸੀ ਤੇ ਠੋਰ ਜੀਉ ਪ੍ਰਮਾ ਹੈ; ਅਰ ਰੂਆਚ ਗਿਆ ਸੀ ਤੇ
ਲੁਭ ਪ੍ਰਮਾ ਹੈ //

[No. 2.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI.

MĀJHĪ DIALECT.

(DISTRICT, AMRITSAR.)

SPECIMEN I.

ਇੱਕ ਮਨੁੱਖਦੇ ਦੋ ਪੁੱਤਰ ਸੇ। ਅਤੇ ਛੋਟੇਂ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਆਪਣੇ ਪਿਉਣੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ, ਮਾਲਦੀ ਵੰਡ ਜਿਹੜੀ ਮੈਨੂੰ ਆਉਂਦੀ ਹੈ ਦੇਉ। ਅਤੇ ਉਸਨੇ ਉਨ੍ਹਾਂਨੂੰ ਆਪਣੀ ਜਦਾਤ ਵੰਡ ਦਿੱਤੀ। ਅਰ ਥੋੜੇ ਦਿਨਾਂ ਪਿੱਛੋਂ ਛੋਟਾ ਪੁੱਤਰ ਸੌਂਬੇ ਕੁਜ ਕੱਠਾ ਕਰਕੇ ਦੁਰਾਡੇ ਦੇਸਣੂੰ ਚਲਿਆ ਗਿਆ, ਅਰ ਉੱਥੇ ਆਪਣਾ ਧਨ ਵੈਲਦਾਰੀ ਵਿਚ ਗੁਆ ਦਿੱਤਾ। ਅਤੇ ਜੋਂਦੇ ਸੌਂਬੇ ਕੁਜ ਖਰਚ ਕਰ ਚੁਕਿਆ, ਤਾਂ ਉਸ ਦੇਸ ਵਿੱਚ ਵੱਡਾ ਕਾਲ ਆ ਪਿਆ। ਅਰ ਓਹ ਮੁਤਾਜ਼ ਹੋਣ ਲੱਗਾ। ਅਤੇ ਉਹ ਉਸ ਦੇਸਦੇ ਕਿਸੇ ਰਹਣਵਾਲੇਦੇ ਕੋਲ ਜਾਕੇ ਕਾਂਮਾਂ ਰਹਿ ਪਿਆ। ਅਰ ਉਸਨੇ ਉਹਨੂੰ ਆਪਣੀਆਂ ਪੈਲੀਆਂ ਵਿਚ ਸੂਰ ਚਾਰਣ ਲਈ ਘੱਲਿਆ। ਅਰ ਜਿਹੜੇ ਛਿੱਲੜ ਸੂਰ ਖਾਂਦੇ ਸੀ ਉਹ ਉਨ੍ਹਾਂ ਨਾਲ ਆਪਣਾ ਵੰਡ ਭਰਨਾਂ ਚਾਂਗੁੰਦਾ ਸੀ ਪਰ ਕਿਨੇ ਹੀ ਕਾਂਮਿਆਂਨੂੰ ਵਾਡਰ ਰੋਟੀਆਂ ਹਨ, ਅਰ ਮੈਂ ਭੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉਠਕੇ ਆਪਣੇ ਪਿਉਂ ਕੋਲ ਜਾਂਵਾਂਗਾ, ਅਰ ਉਸਨੂੰ ਆਖਾਂਗਾ। ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਤੇ ਤੇਰੇ ਅੱਗੇ ਗੁੱਨਾਹ ਕੀਤਾ ਹੈ। ਅਰ ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤਰ ਸਦਾਵਾਂ। ਮੈਨੂੰ ਆਪਣੀਆਂ ਕਾਂਮਿਆਂ ਵਿੱਚੋਂ ਇੱਕ ਜਿਹਾ ਰੱਖ। ਸੋ ਓਹ ਉਠਕੇ ਆਪਣੇ ਪਿਉਂ ਕੋਲ ਆਇਆ। ਪਰ ਓਹ ਅਜੇ ਦੂਰ ਸੀ ਜੋ ਉਹਦੇ ਪਿਉਣੈ ਉਹਨੂੰ ਵੇਖਿਆ ਤੇ ਉਸਨੂੰ ਤਰਸ ਆਇਆ ਦੌੜ੍ਹ ਕੇ ਗਲ ਲਗਿਆ ਅਰ ਉਹਨੂੰ ਚੁੰਮਿਆਂ। ਅਤੇ ਪੁੱਤਨੈ ਉਹਨੂੰ ਆਖਿਆ, ਬਾਪੂਜੀ ਮੈਂ ਰੱਬਦਾ ਅਰ ਤੇਰੇ ਅੱਗੇ ਗੁੱਨਾਹ ਕੀਤਾ ਹੈ, ਹੁਣ ਮੈਂ ਇਸ ਜੋਗਾ ਨਹੀਂ ਜੋ ਫੇਰ ਤੇਰਾ ਪੁੱਤਰ ਸਦਾਵਾਂ। ਧੋਰ ਪਿਉਣੈ ਆਪਣੇ ਚਾਕਰਾਂਨੂੰ ਕਿਹਾ, ਸਬਤੋਂ ਚੰਗੇ ਲੀਜੇ ਕਵਹ ਕੇ ਇਹਨੂੰ ਪੁਆਓ, ਅਰ ਇਹਦੀ ਰੱਬੀਂ ਛਾਪ ਤੇ ਧੈਰੀਂ ਜੁੱਤੀ ਪਾਓ। ਅਤੇ ਖਾਈਯੇ ਤੇ ਖੁਸੀਆਂ ਮਨਾਈਯੇ। ਕਿਉਂ ਜੋ ਇਹ ਮੇਰਾ ਪੁੱਤਰ ਮੋਇਆ ਸੀ ਤੇ ਫੇਰ ਜਿਉ ਪਿਆ ਹੈ, ਗੁਆਚ ਗਿਆ ਸੀ, ਤੇ ਲਭ ਪਿਆ ਹੈ। ਸੋ ਓਹ ਲੱਗੇ ਖੁਸੀਆਂ ਕਰਨ ॥

ਪਰ ਇਹਦਾ ਵੱਡਾ ਪੁੱਤਰ ਪੈਲੀ ਵਿਚ ਸੀ। ਜਦ ਓਹ ਆਕੇ ਘਰਦੇ ਨੇੜੇ ਅਪਜ਼ਿਆ, ਤਾਂ ਰਗ ਨਾਚਦੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤਦ ਨੋਕਰਾਂ ਵਿੱਚੋਂ ਇੱਕਨੂੰ ਸੱਦ ਕੇ ਪੁੱਛਿਆ, ਇਹ ਕੀ ਗਲ ਹੈ। ਅਤੇ ਉਸਨੇ ਓਹਨੂੰ ਆਖਿਆ, ਤੇਰਾ ਭਰਾ ਆਇਆ ਹੈ, ਅਰ ਤੇਰੇ ਪਿਉਣੈ

ਮਮਾਨੀ ਕੀਤੀ ਹੈ । ਕਿਉਂ ਜੋ ਓਸਨੂੰ ਰਾਜੀ ਬਾਜੀ ਪਾਇਆ । ਅਰ ਓਹ ਗੁੱਸੇ ਚੋਇਆ, ਅਤੇ ਅੰਦਰ ਜਾਣ੍ਹੂ ਓਸਦਾ ਜੀ ਨਾ ਕੀਤਾ । ਤਾ ਉਹਦਾ ਪਿਉ ਬਾਹਰ ਆਲਕੇ ਉਹਨੂੰ ਮਨਾਉਣ ਲੱਗਾ । ਅਰ ਉਹਨੇ ਆਪਣੇ ਪਿਉਨੂੰ ਉੱਤਰ ਵਿਚ ਆਖਿਆ, ਵੇਖ ਮੈ ਜੈਨੇ ਵਾਨ੍ਹਿਆ ਥੋ ਤੇਰੀ ਘੱਲ ਕਰਦਾ ਹਾ, ਤੇ ਤੇਰਾ ਹੁਕਮ ਕਦੇ ਨਹੀ ਮੌਜ਼ਿਆ । ਪਰ ਤੈ ਮੈਨੂੰ ਕਦੇ ਇੱਕ ਪਠੋਰਾ ਬੀ ਨਾਂ ਦਿੱਤਾ, ਜੋ ਮੈਂ ਆਪਣਿਆ ਬੇਲੀਆ ਨਾਲ ਖੁਸੀ ਕਰਦਾ । ਪਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁਤ ਆਇਆ, ਜਿਸਨੈ ਤੇਰਾ ਸਾਰਾ ਧਨ ਕੰਜਰੀਆ ਨਾਲ ਉਡਾ ਦਿੱਤਾ, ਤੈ ਉਹਦੇ ਲਈ ਮਮਾਨੀ ਕੀਤੀ । ਪਰ ਉਹਨੈ ਓਸਨੂੰ ਆਖਿਆ ਪੁੱਤ ਤੂੰ ਸਦਾ ਮੇਰੇ ਨਾਲ ਰੈਂ ਅਤੇ ਮੇਰਾ ਸੱਥੋ ਕੁੱਜ ਤੇਰਾ ਹੈ । ਪਰ ਖੁਸੀ ਕਰਨੀ ਅਰ ਅਨੰਦ ਹੋਣਾ ਜੋਗ ਸੀ । ਕਿਉਂ ਜੋ ਇਹ ਤੇਰਾ ਭਰਾ ਮੌਇਆ ਸੀ ਤੇ ਫੇਰ ਜੀਉ ਪਿਆ ਹੈ, ਅਰ ਗੁਆਚ ਗਿਆ ਸੀ ਤੇ ਲਭ ਪਿਆ ਹੈ ॥

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI

MĀJH DIALECT

(DISTRICT AMRITSAR)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Ikk manukkde do putt se Atc chhotum unī vichchhd
 One man of two sons were And the younger by them from among
 apna piunu akhu, bapu ji maldi wind jhnu munu
 his own father to it was said 'father dear property of share which me to
 kundi hai deu' Atc usnai unnu apni jidit wind
 coming is give' And him by them to his own possessions having divided
 ditti Ar thore dmki pichchliq chhoti putt sabbo kuq
 was given And a-few days afterwards the younger son all anything
 katttha kar ke dwade desnu chhatri gti u otthe ipni
 together made having a distant country to went away and there his own
 dhan wali dari vich gun ditti Atc jaddo sabbo kuq kharich
 wealth profligacy in was lost And when all anything expended
 kar chukria, ta us des vich wadda lal a pi ai
 was made completely, then that country in a great famine fell and
 oh mutaj hon laggi Atc uh us dede kriq rahan wilede
 he needy to be began And he that country of a certain dweller of
 kol ja ke kamma iahi pia Ar osnai ulmu ipni pulha
 near gone having labourer remained And him by him for his own fields
 vich sur charan lai ghalia Ar jhre chhullai sui
 in swine feeding for it was sent And what husls the swine
 khanda si uh una nal apna dludd bhunna chahundai, par
 eating we're he those with his own belly to fill wishing was; but
 kme osnu nā ditti At jad suut vich ui,
 by anyone him to not they were given And when memory in he came,
 te akhu, 'mēle piule kme hi kammianu waphar
 then it was said, my father of how-many even labourers to superfluous
 rotiñ han, ar mai bhukkh marda hā Mai uthe apne piu
 loaves are, and I hungry dying am I arisen having my own father
 kol jawaga, ar osnu akhaga, "bapu ji, mai Rabbda at
 rear will go, and him to I will say, "father dear, by-me God of and

tere agge gunnah kita hai, ar hun māī is jogā nahi
 of thee in front sin done is, and now I this worthy (am) not
 jo pher teri putt sadawā Māmū apnā kāmmiā
 that again tly son I may be called Me thine own labou'rs
 vichchō ikk jiha iabbh So oh uth ke ipne piu
 from among one like jeep So he arisen having his own father
 kol aia Pai oh aje dur si jo uhde piunai ohnū
 near came But he still distant was that him of the father by him for
 vekhra te oenū taas aia daur ke gal
 it was seen end I'm to compassion came un having (on) the neck
 lagia ai ulnū chummia Ate puttai ulnū akhia
 he was attacked and him for it was kissed And the son by him to it was said
 bapu ji, māī Rabbda ai tere agge gunnah kita hai, hun māī
 father dear by me God of and of thee in front sin done is, now I
 is jogā nahī jo pher tera putt sadawā Par
 this worthy (am) not that again thy son I may be called But
 piunai apne chakrānū liha sab tō change lire
 the father by his own servants to it was said all than good garments
 kīdh ke ihnū puro, ai ihdh hattih
 taken out having tis one to cause to put on, and this one of on the lands
 chhap te pañī jutti pao, ate khaiye te khusā
 a ring and on the feet shoes put on, and we may eat and rejoicings
 manāiye, kīj jo ih meia putt moia si, te pher
 we may celebrate because tlat this my son dead was, and again
 jiu pia hu, guach gra si, te labh pia hai' So oh lagge
 alive fallen is lost gone was and found fallen is So they began
 khusā lāan
 rejoicings to make

Par	ohdī	wadda	putt	pash	vich	si	Jad
But	him of	the great	son	the field	in	was	When

oh a le ghaide nere apnia fa rag nachdi waj
 he come laving the house of near arrived then music dance of sound
 sum Tad nūukrā vichchō ikknū sadd ke puchchhia
 was lead Then the servants from among one to called laving it was asked,
 ih li gull hai? Ate osnai ohnū akhia tera bhua
 this what matter is? And him by him to it was said, tly brother
 na hu u tere piunai mamani kita hai kīj jo osnū
 come in, and thy father by a feast made is, because tlat I'm for
 raij bajā paia Ar oh gusse hoia ate undar junnū
 safe and sound it was found' And he angry became and within going for
 osdī ji na kitā Ta udha piu bahar an le
 him of the mind not was made Then him of the father outside come having

uhnū manāup laggā. Ar uhnai āpñē piunū uttar vich
 him-to to-remonstrate began. And him-by his-own father-to answer in
 ākhiā, 'vēkh, maī ainō warhiā-thō tēri tāhal kardā-hā, tō
 it-was-said, 'see, I these-many yeare-from thy service doing-am, and
 tērā hukam kadē nahī mōjū. Par taī mainū kadē ikk
 thy order ever not was-turned-aside. But by-thee me-to ever a
 pathōrā bi nā dittā, jō maī āppiā bēlā nāl khusi
 kid even not was-given, that I my-own friends with rejoicing
 kardā. Par jad tērā ēh putt (for putt) āiā, jisnai tērā sārā
 might-have-made. But when thy this son came, whom-by thy all
 dhan katiāriā nāl udā-dittā, taī uhdē laī mamāni kītī.
 wealth harlots with was-squandered, by-thee him-of for a-feast was-made.
 Par uhnai ösnū ākhiā, 'putt, tī sadā mērē nāl hā, atō
 But him-by him-to it-was-said, 'son, thou always of-me with art, and
 mērā sabbō kujj tērā hai. Par khusi karni, ar anand
 mine all anything thine is. But rejoicing to-be-done, and joy
 hopā jōg sī, kiū-jō ih tērā bharā mōjā sī, tō
 to-be-become proper was, because-that this thy brother dead was, and
 phēr jiū-piā-hai; ar guāch piā-sī, tō labh-piā-hai.
 again alive-fallen-is; and lost fallen-was, and found-fallen-is.

[No. 3.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJĀBI.

MĀJHĪ DIALECT

(DISTRICT, AMRITSAR.)

SPECIMEN II.

ਗੱਲਾਂ ਸੁਣਕੇ ਸਾਹਬਾਂਦੀਆਂ ਕਾਂ ਜਾਂਦੇ ਸਰਮਾ ।
 ਭੁਖਿਆਂ ਚੁੰਜਾਂ ਮਾਰੀਆਂ ਪਰੀਂ ਨ ਉੱਡਾ ਜਾ ॥ ੧ ॥
 ਮੋਇਆਂਦਾ ਮਾਸ ਨ ਛੱਡ ਦੇ ਪੌਂਹਚ ਕੇ ਲੈਂਦੇ ਖਾ ।
 ਨਾਲ ਜਰਾਨਾ ਜੱਟਦੇ ਨਾ ਲਈ ਪੱਗ ਵਟਾ ॥ ੨ ॥
 ਚੰਗੀ ਕਰ ਬਗਲੀਏ ਪੇੜੇ ਲਈ ਚੁਰਾ ।
 ਸੋਹਨੀ ਸੂਰਤ ਬਾਵਰੀ ਜਲ ਕੇ ਚੋਣੀ ਸਵਹ ॥ ੩ ॥
 ਉਹਦਾ ਬੁਰਾ ਨ ਤੱਕੀਏ ਜਿਹਦਾ ਲਈਏ ਲੂਣ ਖਾ ।
 ਜੇ ਧੀ ਤ੍ਰੀਦੀ ਅਸੀਲਦੀ ਜੰਡ ਨਾਲ ਲੈਂਦੀ ਫਾਹ ॥ ੪ ॥
 ਮੋਇਆ ਮਿਰਜਾ ਸੁਣ ਕੇ ਬੈਠੀ ਕੰਡ ਛੁਵਾ ।
 ਗੋਰ ਪੁਛੈਂਦੀ ਤੁਧਨੂੰ ਮੈਥੇ ਜਾਣਾ ਆ ॥ ੫ ॥
 ਝੂਠੇ ਘਰਨੂੰ ਛੱਡ ਦੇ ਸੱਚੇ ਵਲ ਜਾ ।
 ਛੇਕੜਦਾ ਘੋਲ ਰੈ ਪਿੰਡੇ ਪਾਨੀ ਪਾ ॥ ੬ ॥
 ਜਟ ਮਰ ਗਿਆ ਤ੍ਰੀ ਜੀਉਂਦੀ ਲੱਖ ਲਾਨਤ ਤੇਰੇ ਭਾ ।
 ਕਾਂਵਾਂ ਬੋਲੀ ਮਾਰੀਆਂ ਸਾਹਬਾਂ ਮਰੀ ਕਟਾਰੀ ਖਾ ॥ ੭ ॥
 ਲੋਥਾਂ ਪਈਆਂ ਰਹੀਆਂ ਹੋਠਾਂ ਜੰਡਦੇ ਬੁਡ ਵੱਜੇ ਭਿਸਤੀਂ ਜਾ।
 ਕੋਈ ਤ੍ਰੀਦੇ ਬੋਹੜਦੇ ਦੁਖ ਲੈਂਦੇ ਵੇਡਾ ।
 ਬਾਝ ਭਰਾਵਾਂ ਜਟ ਮਾਰਿਆ ਕਿਨੇ ਨਕੀਤੀ ਹਮਰਾ ॥ ੯ ॥
 ਬੋਹੜੀਓ ਮਿਰਜਿਆ ॥

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MAJHI DIALECT

(DISTRICT, AMRITSAR)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION.

- Gill̄ sun k̄ Sahbādiyā lā jāndi sumā
 The words heard having Sahban of the crows (were) going ashamed
- 'Bhukkhā obujjī manī, pārī na udda-ja (1)
 'Hungry bears were struck, by feathers not it could be stoned (1)
- 'Mānā mās n̄ chhadd de, paññrich ke lunde-kha
 'The dead of flesh not having left arrived having we ate up
- 'Nūl jarun Jātdc, na lai pagg wita (2)
 With love the Jat of, not was taken turban having exchanged (2)
- 'Changi hai bahih i pudi lai chura
 'Good having made thou caused to sit at, dough taken having stolen
- Moh'mi surit, bīwai jal le honi sawah (3)
 Lovely form O mad one burnt being is to become ashes (3)
- 'Uhdri buia na taklī, phid lai lun khī
 'Him of evil not thought is whom of been taken is salt having eaten
- Jē dhu hundi asidh jānd nāl
 'If daughter thou hadst-been noble(-caste) of, jānd with
- laudi phid (1)
 thou wouldst have taken hanging (4)
- 'Mōra Virja sun k̄ baitha kand bhūwa
 'Dead Mōra having heard, seated the bac! was twined
- 'Goi puchhāndi tadiñū māi the janā' (5)
 'The grave (is) asting 'thee to me near to be gone is' (5)
- 'Jhutha ghanū chhadd de sachchā wal ja
 The untrue home abandon the true one towards go
- 'Chhakāda ghol hai pundi pāni pa (6)
 'The last of combat is, on the body water put (6)
- 'Jat manī gā, tū jāndi, lākh lanat tāre bha'
 'The Jat is dead, thou art alone 100,000 chuses of thee on'
- Kīnī boli manī, Sahbā mani kitari kha (7)
 The crows' word struck Sahban died dagger eating (7)

Lothā paīā iahīā hethīā jandde, but ware Blisti ja
The corpses fallen remained below the jand of, spirits entered Heaven having gone

'Koi musaphai mai gya, line na mari dha (8)

'Some wayfarer died, by anyone not was struck alas (8)

Bhai hunde bhuharde, dukh lunde wanda
Brothers if there had been they would have come, grief they would have taken a share

Brij bhairawā Jat maria, line na kiti hamia (9)

Without brothers the Jat was killed by anyone not was made help (9)

Bauhanio Muja!

Return Muza!

FREE TRANSLATION OF THE FOREGOING.

(*Sahban, beloved of Muza the Jatt, finds his corpse under a jand tree, being eaten by crows. She reproaches them*)

1 When they heard Sahban's words, the crows became ashamed 'When our wings could not carry us further, and we were compelled by hunger, we pecked at his body'

2 'It is not our custom to leave untouched the flesh of a corpse, and so when we came here we ate it We had no special bond of love with him, nor had we exchanged turbans in token of brotherhood'

3 'He thought thee to be good and faithful, and seated thee (by his hearth), but thou hast stolen the unbaked dough' Mad one, thy beauteous body will some day be burnt to ashes'

4 'Slight not thou him whose salt thou hast eaten If thou hadst been a daughter of a noble caste, thou wouldst have hanged thyself from the *jand* tree at whose foot thy lover lieth'

5 'When thou hearest of his death thou didst sit with thy face turned away from him, while the grave is calling to thee, "To me, to me, must thou come."

6 'Forsake thou the false home of this world, and seek thou the true home of death There is but one struggle, the last one, left for thee Cast thou the funeral water on thy form'

7 'The Jatt is dead, and thou art still alive For this may a hundred thousand curses light on thee' When she heard the taunts of the crows, Sahban drew her dagger and killed herself

8. Their bodies remained lying under the *jand* tree, but their souls went to heaven No one cried alas! for them, for their bodies lay unrecognised as those of passing travellers in a foreign land

9 Had he had brothers they would have come to share his sorrows. The Jatt died brotherless, and no one came to help him

Alas, Return thou, Muza!

¹ The crows mean that Muza had no special claim of affection on them but that he had upon her That she was avoiding the payment of this claim by not killing herself by his corpse He had thought her faithful but by her being still alive she was showing herself unfaithful She was like a faithless wife whom her husband puts in charge of the oven and who instead of baking the bread steals the unbaked dough and eats it Why hesitate to die She must die some day

² An allusion to the washing of a Musselman's body before burial

The following ballad deals with the marriage of Nau Nihal Singh in 1837 A.D. The Kharak Singh mentioned in the poem was the successor of Ranjit Singh and reigned for three months being deposed by his son Nau Nihal Singh in 1840. Khuak Singh did not die on the battle field but in his bed, and there were suspicions that he was poisoned.

Nau Nihal married Jais Kaur the daughter of Shim Singh of Atari who afterwards died gallantly fighting the British at Soberton in 1846. This is probably the 'black fate' referred to in verse 4.

Nau Nihal himself was killed on the day of his father's cremation by an unknown falling upon him.

[No 4]

INDO-ARYAN FAMILY

CENTRAL GROUP

PAJABI

MAJHI DIALECT

(DISTRICT, LAHORE)

SPECIMEN III.

(GURMUKHI CHARACTER)

ਚੜ੍ਹਿਆ ਚੇਤੁ ਪਈ ਪੁਹਾਰ। ਯਾਰੋ ਵੱਡੀ ਹੋਈ ਸਰਕਾਰ। ਧਮਕੇ ਕਾਬੂਲ ਤੇ ਕੰਪਾਰ
ਡੇਰੇ ਘੱਤੇ ਅਟਕੇ ਪਾਰ॥

ਵੱਡਾ ਖਜ਼ਕ ਸਿੰਘ ਸਰਦਾਰ। ਤੂੰ ਕਿਉ ਬੈਠਾ ਮੌਤ ਵਿਸਾਰ। ਉਦੀ ਚੜ੍ਹਿਆ ਨਾਲ
ਕਰਾਰ। ਓੜਕ ਚੱਲਣਾ॥

ਚੇਤੋ ਫੇਰ ਆਈ ਵਸਾਖੀ। ਤੇ ਸਰਕਾਰ ਵੱਡੀ ਮਸਤਾਕੀ। ਸੁੰਦਰ ਬਨ ਬਨ
ਆਵਨ ਹਾਥੀ। ਨਜ਼ਰਾ ਲੈ ਲੈ ਮਿਲਨ ਸੁਗਾਤੀ। ਸੂਬੇ ਰਲ ਮਿਲ ਚੜ੍ਹਨ ਜਮਾਤੀ।
ਮੁੱਛੇ ਸਰਕਾਰਦੇ॥

ਬੈਠੇ ਫੇਰ ਅਟਾਰੀ ਵਾਲੇ। ਚੰਗੇ ਚੰਗੇ ਸੱਦ ਬਗਾਲੇ। ਉਨਾਦੇ ਲੇਖ ਜੋ ਹੋ ਗਏ
ਕਾਲੇ। ਟਕੇ ਤੋਰਨ ਤੋਲਾ ਵਾਲੇ। ਵਿੱਲ ਨ ਲਾਵਦੇ॥

ਰਾਣੀ ਜਸਕੌਰ ਘਰ ਜੀਮੀ। ਨੀਵੇ ਦੀਵੇ ਬੋਹਤ ਸਰਮੀ। ਉੱਚੇ ਲੇਖ ਤੇ ਚਿੱਤ
ਕਰਮੀ। ਭਰ ਭਰ ਥਾਲ ਵਗਾਵਣ ਦੱਮੀ। ਕਰਨ ਬੈਗਾਇਤਾ॥

ਵਸਾਖੇ ਫੇਰ ਹੋਈ ਚਤੁਰਾਈ। ਬੇਟੀ ਸਾਮ ਸਿੰਘ ਘਰ ਜਾਈ। ਲਾਗੀ ਹੂੰਡ
ਕਰਨ ਕੁੜਮਾਈ। ਮੁਲਕ ਇਨਾਮ ਜੋ ਖਾਈ ਦਾਈ। ਮੁੱਛੇ ਸਰਕਾਰਦੇ॥

ਹੁਣ ਜੇਠ ਮਹੀਨਾ ਚੜ੍ਹਿਆ। ਕੌਰ ਸਜਾਦਾ ਖਾਰੇ ਚੜ੍ਹਿਆ। ਰਲ ਮਿਲ ਭਾਬੀਆ
ਮਾਲੂ ਫੜਿਆ। ਓਨ੍ਹੀ ਰੂਪ ਸਵਾਜਾ ਚੜ੍ਹਿਆ। ਰਾਣੀ ਜਸਕੌਰ ਦਿਲ ਹਰਿਆ। ਸਗਨ
ਮਨਾਉਦੇ॥

ਅੱਗੇ ਹੋਈ ਜਜ ਤਿਆਰ। ਚਕ੍ਖਿਆ ਮਾਛੇਦਾ ਸਰਦਾਰ। ਜਾਂਜੀ ਸੋਹਨੇ ਜਿਉ
ਗੁਲਜਾਰ। ਘੋੜੇ ਕੁੱਦਣ ਕੁਲ ਬਾਜਾਰ। ਲਾਜੇ ਪਹਨੀ ਫੇਰ ਤਲਵਾਰ। ਘੋੜੇ ਚਕ੍ਖਿਆ ਸਨ
ਹੀਬਾਰ। ਜੰਜ ਸੁਹਾਉਂਦੀ।

ਪਹਨ ਪੁਸ਼ਾਕਾਂ ਈਠਾ ਨ੍ਹਾਕੇ। ਦਿੱਤਾ ਭਿਲਕ ਪਰੋਹਤ ਆਕੇ। ਸੇਹਰਾ ਬਾਪ ਪਹਨਾਵੇ
ਆਕੇ। ਗਾਵਣ ਸੱਧਾਂ ਮੰਗਲ ਜਾਕੇ। ਸਗਨ ਮਨਾਉਂਦੀਆਂ॥

ਹੋਈ ਜੰਜ ਤਿਆਰ। ਸੁਥੇ ਚੜ੍ਹੇ ਬੇਸੁਮਾਰ। ਪਹਨ ਪੁਸ਼ਾਕਾਂ ਸਨ ਤਲਵਾਰ। ਵੰਡਣ
ਮੁਹਰਾ ਬੇਸੁਮਾਰ। ਲਾਚੀ ਲੇਕਰ ਹੋਏ ਨਿਹਾਲ। ਸੱਖਦ ਸਾਧੂ ਸਨ ਪਰਵਾਰ। ਲੇਨ
ਖੇਰਾਇਤਾਂ ਨਾਮ ਗੁਢਾਰ। ਦੇਨ ਆਸੀਸ ਭਰੇ ਛੰਡਾਰ। ਸਾਹਬ ਧਿਆਉਂਦੇ॥

[No. 4.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI.

MĀJHĪ DIALECT.

(DISTRICT, LAHORE.)

SPECIMEN III.

(PERSIAN CHARACTER.)

چڑھیا چینر پئی پہار - یارو وڈی ہوئی سرکار - دھمکے کابل تے
 قندھار - ڈیرے گھتے اٹکون بار *
 وڈا کھڑک سنگھہ سودار - تون کیون بیٹھا صوت وسار - اُر دی
 چڑھیا نال قرار - اوڑک چلنا *
 چینتون پھر آگی وساکھی - گے سرکار وڈی مستاکی - سندھ بن بن
 آرن ہانمی - نذران لے لے ملن سو فانین - صوبے رل مل چڑھن
 جماعتین - مڈھو سرکار *

بیٹھے پھر آثاری والے - چنگے چنگے سد بھالے - اُناند لیکھہ جو ہو گئے
 کالے - ٹکے نورن تولان والے - ٹھل نہ لاوندے *

رانی جس کور گھر جمی - نیوبین دیدے بہت شرمیں - اُچے
 ایکھہ تے چت کرمیں - بھر بھر تھاں دگارون دمیں - کرن خیراتان -
 وساکھون پھر ہوئی چترائی - بیٹھی شام سنگھہ گھر جائی -
 لاگی ٹھونڈھہ کرن گڑھائی - ملک انعام جو کھاندی دائی - مڈھو
 سرکار دے *

هن جیئمہ مہینہ چڑھیا - کور سجادہ کھارے چڑھیا - رل مل
بھابیان سالو پھڑیا - اون نون روپ سروایا چڑھیا - رانی جسکر دل هریا -

* شگن مناوندے *

اگے هوئی جنج تیار - چڑھیا ماجھہ سردار - جانجھی سوھنے جیون گلزار -
گھرڑے گدن کل بازار - لازی پہنی پھر تلوار - گھرڑے چڑھیا سن ھتمیار -

* جنج سہاروندی *

پھن پوشکان بیٹھا نھائے - دنا تلک پروھت آکے - سہرا باب
پہناؤے آکے - گاون سیان منگل جائے - شگن مناوندیان *

هوئی جنج تیار - صوبے چڑھے بے شمار - پھن پوشکان سن تلوار - ونڈن
مہران بے شمار - لائیکر هوئی نھال - سید ساہدو سن پروار - لین
خیراتان نام غفار - دین اسیس بھرے بھنڈار - صاحب دھیاروندے *

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MAJHI DIALECT

(DISTRICT, LAHORI)

SPECIMEN III.

TRANSLITERATION AND TRANSLATION

Charhma	Cheti	pai	puhar		
Rose	Clairt	sell	shoices		
		Yao	waddi	hoi	Sarkar
		O friends	great	is	Sailas
Dhamke	Kabul	te	Kandhar		
Are tensified	Kabil	and	Qandalas		
Dere	ghattu		Athō	pu	1
Tents	were pitched		from the Indus	beyond	1
Wadda	Khaṇḍ	Singh	sardū		
Great	Klāval	Singh	the sardar		
Tū	kū	baitha	maut	visai	
Thou	why	seated	deatl	forgetting	
U	vi	chuhua	nal	kun	
He also	rose	with	firmness of mind		
Oruk		chillna			2
In the end	it must be gone				2
Chetō	phai	ai	Wasilhi		
From Clairt	again	came	the first day of Baisakh		
To	Sarlai	waddi	mīstal		
And the Sarlai	is great		being pleased		
Sundu	ban	ban	wan	hithi	
Handsome	becoming	becoming	cone	the elephants	
Napī	lat	lu	milan	sugatī	
Present	taling	taling	the receive	gifts	
Sube	yal mil	chuhuan	rimati		
The chiefs	jointly with	slant	bodies of men		
Muddhō	Sailardo				3
Will	the Sailas of				3
Burthu	phur	Airi wale			
We're seated	then	the men of Airon			

Change change sadd	bahale	
Well well calling	they were caused to sit	
Unāde lekh jo ho gae hale		
Them of the fates which became black		
Tak turan	tola-wale	
Money they give out each piece-weighing a-tola		
Dhull na	Rīwānde	4
Delay not (where they) bring		4
Rāni Jas kau ghai jammī		
Rani Jasl aur (in)the house was born		
Nīcē dudh bauhat sumī		
Low eyes very modest		
Uchche lekh te chitt-karmī		
High fates and destiny		
Bhir bhiṇ thil wagwan damī		
Tull full trays they throw pice		
Kāran khāmatā		5
They do charity		5
Wīsal hō phai hoi chātrai		
From-Baisakh again becomes wisdom		
Beti Sham Singh īhar jai		
A daughter Sham Singh's (in)house was born		
Lagi dhund lūmū kumū		
Go between sees male betrothal		
Mulk mām jo bhindi dā,		
A-country reward as eating the nurse,		
Muddhō Sūkhrād		6
From near the Sarفات of		6
Hun Jeth mahina chārhia		
Now Jeth month arose		
Kām Sājuda khāe chāhlī		
Kām Prince on the baslet mounted		
Rāmlal bhurburi sālu phula		
Jointly the brothers' wives the red cloth served		
Onū rup sawayā chāhia		
Him to beauty 1½ times arose		
Rāni Jas kau dil hālād		
Rani Jasl aur ('s) mind was pleased		
Sagan manīundī		
Good omens they (are) involving		

Agge	hoi	jañj	tai	
<i>Then became the wedding procession ready</i>				
Chaihua	Majheda	Saidai		
<i>Mounted the Majha of the Saidai</i>				
Japī	sohne	jīfi	guljai	
<i>The members of the procession (are) beautiful like a garden</i>				
Ghore	kuddan	kul	biju	
<i>Horses leap (in) the whole bazaar</i>				
Lue	pahni	pheri	tilwai	
<i>By the bridegroom was put on then a sword</i>				
Ghore	charhia	son	hithiar	
<i>On a horse he mounted with arms</i>				
Jañj	suhaundi			8
<i>The procession (was) appearing beautiful</i>				
Pahan	pusalā	baitha	nhal e	
<i>He puts on garments sat bathed having</i>				
Ditta	tilak	parohat	ake	
<i>Was given a forehead mark by the priest come having</i>				
Selu	bip	pahnaw	ake	
<i>The oil aplet the father puts on (him) come having</i>				
Gawan	syāyā	mungal	juk	
<i>They sing the female playmates songs of joy gone having</i>				
Sigan	manāundia			9
<i>Good omens the (are) involving</i>				
Hoi	juñj	tai		
<i>Became the procession ready</i>				
Sube	chanhu	be sumu		
<i>Governors rode innumerable</i>				
Pahan	pusalā	sun	talwai	
<i>They put on garments with sword</i>				
Wundan	muhiñ	be sumai		
<i>They distribute gold mohais innumerable</i>				
Lagi	le kai	hol	nbal	
<i>The go between talen having became prosperous</i>				
Sayyad	sadhu	sun	paru u	
<i>Sayyads Sadhus with families</i>				
Len	lhunaitā	nun	Gafai	
<i>Tale alms (in) the name(of) God</i>				
Den	vis	bhru	blundu'	
<i>They give blessing may be full the store house'</i>				
Sahrub	dhy mundu			10
<i>God they(are) worshipping</i>				

FREE TRANSLATION OF THE FOREGOING

1 The month of Chait has commenced and showers have fallen My friends great is the might of the (Sikh) Government Kabul and Qandahar tremble before it and its tents are pitched beyond the Indus¹

2 Khuwal Singh is a mighty chief Why art thou sitting at home forgetting the death (that thou shouldst earn on the battlefield)? He moves in the firmness of his soul, for in the end all must die

3 After Chit has come the first of the month of Baisakh and well is the Government pleased One by one come the glorious elephants Men receive presents and gifts and in the train of the Government start the troops with their chiefs

4 There are seated the men of Atam made to sit where they in seats of honour Black is the fate before them money do they give forth each piece weighing a rupee No delay show they in their starting

5 Ram Jiakaur was born in (Sham Singh's) house Bashful of eye was she and very modest High was her fate written as one of lofty deeds and (at her birth) trays full of pice were cast away in charity

6 (The searchers for a husband² went forth saying) wisdom comes to one born in Baisakh A daughter has been born in Sham Singh's house as they sought (for a fitting mate for) her betrothal From the Government did her nurse receive a whole tract of country for her reward

7 Now the month of Jeth has risen and Prince Kau Nau Nihal has mounted the basket³ Jointly do his sisters in law seize the red cloth and thereby enhance his beauty Pleased is the heart of the Ram Jiakaur as they invoke good omens

8 Then became ready the marriage procession and the Sudu of the Majha mounted his horse All the members of the procession shone like a garden as they made their steeds curvet through the bazaar Then the bridegroom donned his sword and leaped full armed upon his horse Glorious indeed then was the procession⁴

9 Then he bathed and sat down after putting on his wedding garments The priest came and applied the tilak mark to his forehead His father put on his head the wedding chaplet and all the bride's playmates sang songs of joy invoking happy omens

10 Then became ready the procession (home to the bridegroom's house) Governors of the country round rode in it innumerable They put on magnificent apparel and were girt with swords as they scattered to the throng gold coins innumerable The marriage merrals took them up and became wealthy while the Musalmān and Hindu mendicants with their families gathered alms in the name of The Great Lord gave In return they gave blessings as they worshipped the Almighty and cried may your storehouse be ever full⁵

Atak or Attok is often used to signify the Indus on which it is situated Conversely in the song of Raja Raial the name of the river is employed to signify the city Sandh to me a nagars Atak la mere thāb Indus s my city and Atak s my home

² The name of a village near Amritsar Atak wali is a family name The Atak wali are Sham Singh and his relatives

³ A lag or laggis a funeral array at a marriage who are sent tied to fees Most of them are menials Here the go-betweens who arrange the marriage are specially alluded to

⁴ The main ceremony of the young couple being despatched At one per cent the bridegroom sits on a basket and are bathed Another part of the ceremony consists in the female relatives of the bridegroom seeing his cloth which they refuse to let go till each is given a present

⁵ The order of events is not followed This occurs on a occasion in which the bridegroom comes to the bride's home On this occasion he comes armed on horseback with a small boy to act as a squire behind him This looks like a survival of the old fashion of men going by captain

PAÑJĀBĪ OF THE JULLUNDUR DOAB

The Jullundur Doab or the country lying between the rivers Beas and Sutlej, includes the two districts of Jullundur and Hoshiarpur and the state of Kapurthala. The Panjabī of this tract is locally known as Doabi, but it differs hardly at all from the standard Panjabī of Ludhiana.

In the hills to the north and east of Hoshiarpur there is a dialect locally called Pahari which on examination turns out to be nearly the same as ordinary Doabi, only having a slight admixture of the idioms spoken in the Simla Hill States and in Kangri. The same dialect is spoken in the adjoining Simla Hill States of Kahlur (or Bilaspur) and Manāgāl and is there known as Kahluri or Bilaspuri. We therefore arrive at the following estimate of the number of speakers of Doabi in its various forms —

Ordinary Doabi —

T. Hunder	90,817
Kapurthala	296,770
Hos. Mānāgāl	848,637
	—
	1,051,148
H. Bilaspur	114,510
Kahlur or Kahlur	91 "00
Kahlur or Manāgāl	1,081
	—
	207,321
TOTAL	2,258,760

As a specimen of the ordinary Doabi, I give a conversation between two villagers received from Hoshiarpur. The following remarks on the few peculiarities of the dialect are mainly based on this specimen, but also on other specimens received from other parts of the Doab.

The spelling is capricious. Thus we have both *ich* and *iech*, *m*, *hunda* and *honda*, *being*. The letter *y* is often inserted after *i* before another vowel, or else substituted for the *i*. Thus *hota*, or *loya*, become, *hondiyā* *being* (fem plu.). In many cases short *i* is substituted for long *i*, as in *hoi* for *iōiā* (fem pl). Consonal letters are employed capriciously. Thus *bald* a bullock but *nal* not *nal*, with. So, *hona* not *honā* to be, *ana*, to come, *bi^gna*, to sow. Double letters at the end of a word are simplified. Thus *iech* not *iechel*, *m* but *iechchū*, from *m*, *gal*, not *gall*, a thing "a word, plur *galla*" *hath*, not *hatt* a hand, *ghat* for *glatt*, decrease.

In *I am* *ian* we have *ian* used as a sign for the dative. Compare the Lubinda *ian* *Kiñ* is anything not *luñh*. As in Amritsar, 'these' is *inā*, not *ināñ*.

The form *iañ* for the first person singular of the present of the verb substantive is peculiar to this part of the Punjab.

Note the contracted form *gaivyañ* gone (plu. fem.)

The initial consonant of *ich m*, is often elided, as in Amritsar and Ludhiana.

[No 5.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNĀJĀBI

DIALECT OF JULLUNDUR DOAB.

(DISTRICT HOSHIARPUR)

ਭਾਨੇ ਤੇ ਵਰਜਾਮੇ ਵਿਚ 'ਏਹ ਗੱਲਾਂ ਹੁੰਦਿਆ ਸੀ ॥

ਭਾਨਾ—ਭਾਈ ਦੋਸੇ ਕਿੱਥੋਂ ਆਨਾ ਹੋਯਾ ॥

ਵਰਜਾਮਾ—ਮ੍ਰੀਡੇਦੇ ਮੋਹਰਿਆਂ ਵਲ ਗਏ ਸੀ। ਅੱਖੇ ਇੱਕ ਬਲਦਦੀ ਦਸ ਧੋਦੀ ਸੀ। ਬਲਦ ਤਾਂ ਚੰਗਾ ਹੈ ਪਰ ਮਾਰ ਬੁੰਡ ਹੈਗਾ। ਓਹਦੇ ਮੋਲਾਨਾਂ ਵਾਂਗ ਸਿੰਗ ਹਨ। ਚੰਗਾ ਗੋਰਾ। ਦੌੰਦਾ ਹੈ। ਪਰ ਮੁੱਲ ਬੱਡਾ ਮੰਗਦੇ ਹਨ ਚਾਲੀ ਤੁਪੈਏ। ਏਹ ਮੁੱਲ ਖਰਚਨਦੀ ਹੁਰਸਤ ਨਹੀਂ ਹੈ। ਭਾਈ ਕੀ ਕਰਿਮੇ। ਪੈਲੀ ਕੁਜ ਨਾ ਨਿਕਲੀ। ਤਿਨ ਕਨਾਲ ਜਮੀਨ ਕਿੱਚੋਂ ਚਾਰ ਪੂਲਿਆ ਹੋਇਆ। ਏਹਦੇ ਵਿੱਚੋਂ ਕੀ ਖਾਈਏ ਤੇ ਕੀ ਵਰਤਾਈਏ। ਜੇਹਦੇ ਨਾਲ ਕਮੀਨ ਕਾਨ ਬੀ ਬਰੋ ਨਹੀਂ ਸਾਨੇ। ਓਹ ਗਲ ਹੋਈ।

ਗਾਂਉਂਦੀਦਾ ਸਿੰਘ ਧਾਰਾ।

ਪੱਲੇ ਨ ਪਿਆ ਸੇਰ ਆਟਾ।

ਕਰਮ ਹੀਨ ਖੇਡੀ ਕਰੇ।

ਬਲਦ ਮਰੇ ਟੋਡਾ ਪੜੇ।

ਛੇ ਮਹੀਨੇ ਮਰ ਭਰਕੇ ਇਨ੍ਹਾਂ ਚਾਰ ਪੂਲਿਆਂਦਾ ਮੂੰਹ ਦੇਖਿਆ। ਪਾਣੀ ਸਿੰਜਦਿ ਯਾਂਦੇ ਰਥ ਅੰਬ ਗਏ ਤਾਂ ਸੰਘ ਬੈਹ ਗਿਆ। ਅੱਗੇ ਰਬਦੀ ਕੀ ਮਰਜੀ ਹੋਈ ਹੈ। ਇਕ ਗਾਰੀਬੀ ਸੂਜੀ ਬਰਖੁਰਦਾਰੀ। ਜੇ ਪੂਲਿਆਂ ਥੋੜ੍ਹਿਆਂ ਸੀ, ਤਾਂ ਝਾੜ ਬੀ ਘਟ ਝੜਿਆ ਦਾਨਾ ਪਤਲਾ ਹੈ। ਖਬਰਾ ਦਾਨਿਆਂਨੂੰ ਕੀ ਹੋਇਆ। ਰਬਦਿਆਂ ਗੱਲਾਂ ਲਖਿਆਂ ਨਹੀਂ ਜਾਂਦਿਆਂ। ਭਾਨਾ ਭਾਈ ਵੱਗਣ ਮਹੀਨੇ ਜੇਹਜ਼ਾ ਝੋਲਾ ਵੱਗਿਆ ਸੀ। ਓਹਦੇ ਨਾਲ ਕਣਕਾਂ ਪਤਲਿਆਂ ਪੈ ਰੈਂਧਾਂ। ਕਣਕਾਂ ਕੀ ਕਰਨ ਜਦ ਉੱਪਰਲਾ ਚੁਪਕਰ ਬੈਠਾ। ਜਦਦੀ ਹਾਜੀ ਬੀਜੀ ਤਦਦੀ ਓਹਨੇ ਭੁਜ ਖਬਰ ਜਿਮੀਦਾਰਾਂਦੀ ਨਾ ਲਿੱਤੀ ਕਿ ਜਿੰਦੇ ਹਨ ਕਿ ਮਰ ਗਏ। ਮੀਂਚ ਬਿਨਾ ਕੁਜ ਨਹੀਂ ਹੋ ਸਕਦਾ। ਇੱਕ ਕਮਾਊਂਦੀ ਕਮਾਈ ਬਿਨਾ ਬਰਕਤ ਨਹੀਂ ਹੁੰਦੀ। ਸੂਜੇ ਕਣਕਾਂ ਪਤਲਾ ਹੋਨੇਦੀ ਬੇਹ ਬੀ ਗਲ ਹੈ ਕਿ ਬਾਬੇ ਬੁਡਫੇਦੇ ਪੈਨ ਤੋਂ ਹਲਦੀ ਬਾਹੀ ਘਟ ਹੋਈ। ਭਾਈ ਕਣਕ ਤਾਂ ਚੰਗੀ ਹੁੰਦੀ ਜੇ ਕਰ ਬਾਹੀ ਖੜੀ ਹੁੰਦੀ। ਬਾਰਾ ਸੀਵਾਂ ਬੂਹ ਕੇ ਦੇਖ ਕਣਕਦਾ ਝਾੜ। ਜਿੱਥੋਂ ਜਿੱਥੋਂ ਬਾਰੈ ਕਟਕਨੂੰ ਤਿੱਥੋਂ ਤਿੱਥੋਂ ਦੇਵੇ ਸਵਾਦ ॥

ਕਣਕ ਕਮਾਈ ਸੰਘਨੀ ਢੱਗੇ ਢਾਗ ਕਪਾਹ ।

ਕੰਬਲਦਾ ਤੋਥ ਮਾਰਕੇ ਛੁੱਲਿਆ ਛਿੱਚੀ ਜਾਹ ॥

ਸੋ ਭਾਈ ਕਣਕਦਾ ਬਾਹਨਾ ਬੀਜਨਾ ਖੌਖਾ ਹੈ। ਰੰਕਰ ਬਾਹੀ ਬੀਜੀ ਵੰਗੀ ਜਾਵੇ ਤਾ
ਛਾਜ ਬੀ ਅੱਛਾ ਹੈਦਾ ਹੈ ਤੇ ਕਣਕ ਬੀ ਮੋਟੀ ਹੋਈ ਹੈ ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀKJĀBI

DIALECT OF JULLUDUR DOAB

(DISTRICT, HOSHIARPUR)

TRANSLITERATION AND TRANSLATION

Bhīne te Wuryame rīch eh gallā hundiyā si
Bhāna and Wāyama between these words becoming were

Bhīna Bhī, disso kīthō ana hova
Bhāna Brother tell whence coming became

Warvamī Mundede saulūā wal gae si Authe ikh
Wāyama Son of father in law's house to gone I was There one

balddi dñs pōdi si Bald tā changa hai, paī
bullock of existence told was The bullock indeed good is, but

mār khund haiga Ohde solayā wag sing hūn, iāng qura,
addicted to going is It of needles like horns are, colour light,

dōda hūn Pur mull badda mangde hūn Chali iupne
two toothed is But price great asling they are Forty rupees

lh mull khuchandi phusat nahī hai Bhai, ki lāriye?
This price spending of power not is Brother, what may we do?

Puh kuj na mukh Tim lānal jamin bichohō char
Crop anything not came out Three kanals land from in four

pulā hoīa lhde vichchō ki khāie te ki
bundles became This of from in what may we eat and what

wutue jehde nal kāmin han bi boro nahī sane?
may we distribute which of with the labourers to even food not suffices?

Oh gal hoī
That word is

gaundidī singh pati,
singing woman of the float burst,

'Palle nī priya sei ata
in the scarf not fell a see, flow,

'Kāruñ hūn kheti hare
Good luck devoid of cultivation one does

'Buld māre Tota pare'
Bullock dies Scarcey falls'

Chhe māhine mu bhar he inā chai pulāda mūh dekhā
Six months died having these four bundles of face was seen

Panī sāñjyādū hath amb gac tā sūnghī bāih gya
 Water nāvīgating of hands clāfed went and throat hoāse went
 Aggr Rabdi hī marji hoi² hī guibi duji
 Moreover God of what will happened? In sl poverty second
 bar khurdai¹ Je puhiā thoniyā si, tā jhar
 calamity What bundles few there were, then the produce
 bī ghat jhāri² Dām³ pāli⁴ hu Khubī⁵ dāmīññū
 even less was produced The grain scanty is Aēos grain to
 hī hoi² Rabdiā⁶ gallā⁷ lakkhī⁸ nahī⁹ jandī¹⁰ Bhana, bhai
 what happened? God of things I know not (are) going Bhana, brother
 Phaggan mahine¹¹ jhira jhola wiggri si ohde nal hankā¹² pithā¹³
 Phalgunā in month what blast blown had that of with the wheats scanty
 pū garyā¹⁴ Kankā¹⁵ hī kārīn¹⁶ jad Uppu hī chup lāi bātha
 became The wheats what can do, when The One above silently is seated
 Jid di han¹⁷ bīpi¹⁸ tad di ohne¹⁹ kuj²⁰ khābu²¹
 Since the spring crop was sown since then Him by any heed
 jundārādi²² nī²³ hitti²⁴ hī jindē han²⁵ hī mat gae²⁶ Mīh
 the cultivators of not was taken that living they are or they died Rain
 bin²⁷ kuj²⁸ nāhī²⁹ ho sal di³⁰ Thk³¹ kamāudi³² kamū³³ binā³⁴ har at
 without anything not can be done One earner of earnings without blessing
 nahī³⁵ hundi³⁶ Du³⁷ lāmkda³⁸ pāli³⁹ hondu⁴⁰ ch bi⁴¹ gal
 not (is) becoming Second, wheat of this in becoming of this also thing
 hu⁴² hī bābe⁴³ buddhdu⁴⁴ pain tō⁴⁵ haldi⁴⁶ bāhu⁴⁷ ghat
 is that grandfather old of sickness from plough of ploughing insufficient
 hoi⁴⁸ Bhai⁴⁹ Jānak⁵⁰ tī⁵¹ chan⁵², hundi⁵³ Je lāi⁵⁴ bāhi
 became Brother wheat indeed good would have been if ploughing
 khālli⁵⁵ hundi⁵⁶ Barī⁵⁷ siwī⁵⁸ bāh kī⁵⁹ dākh⁶⁰ kāmkda⁶¹ jhar
 thorough had been Twelve times ploughed having see wheat of outturn
 Jiyū⁶² bahai⁶³ kānaknū⁶⁴ tivō⁶⁵ dāw⁶⁶ swad⁶⁷
 As as one ploughs wheat to so so it gives flavor
 Kanak⁶⁸ kamādi⁶⁹ sūnghni⁷⁰, dīgo dāz⁷¹ lāp dh⁷²
 'Wheat sugarcane thick, stick by stick cotton
 'Kambalda jhāmb male⁷³ chhālli⁷⁴ bichchī⁷⁵ jh'
 Blanket of cool stick having male among go
 So, bhai⁷⁶ kānak da⁷⁷ bāhu⁷⁸ bijna⁷⁹ nukhī⁸⁰ hai⁸¹ Je kar
 So brother wheat of ploughing sowing difficult is If
 bāhu⁸² bīpi⁸³ chan⁸⁴ jāwe⁸⁵ jhāi⁸⁶ bi⁸⁷ chchhī⁸⁸ honda-hu⁸⁹ to
 ploughing sowing good go then the outturn also good becoming is and
 kānak⁹⁰ bi moti⁹¹ hondu⁹² hai⁹³
 wheat also dense becoming is

FREE TRANSLATION OF THE FOREGOING,
A CONVERSATION BETWEEN BHANA AND WARYAMA

Bhana — Brother where have you come from ?

Waryama — I am coming from the house of my son's father in law I had heard of a bullock there which I thought would suit me It is a good beast but is apt to gore people Its horns are like needles its colour light and its teeth two in number But they are risking too much for it They want forty rupees and I can't afford to spend that amount of money Brother in these hard times how could I ? The crop failed From three *kanals* of land I only got four bundles altogether What is there in that for us to eat and to pay our labourers ? Why there is not even enough for the cost of cutting it It's like the proverb—

the singer sings till her throat bursts and not a seer of flour falls into her outstretched scarf When a cultivator loses his luck his bullocks die and he gets a scarcity on the top of it

I killed myself working for six months and then all I see is the face of these four bundles My hands are chafed and my throat is hoarse from the labour of sowing Let what was God's will ? First poverty then calamity Even the few bundles I did reap had hardly any grain in them I don't know what came of the grain for it's beyond me to understand God's ways Brother Bhana that cold blast in Phalgun made the wheat unproductive What could the poor grains do when the One above sits silently and does nothing to protect them Ever since we sowed the spring crop He hasn't cared whether the cultivators were living or dead In the first place there is no blessing on the earnings of those who have worked so hard and in the second place the wheat has been thin because we had not enough hands to plough on account of my old grandfather's illness The wheat would have been a fine crop if it had had a thorough ploughing Just see the outturn when you plough your wheat twelve times The more you plough it the better the flavour You know the old proverb—

Sow your wheat and sugarcane thick and your cotton a stick's distance between each plant But maize must be so far apart that a man with a blanket cowl on his head can walk through it without touching it

So brother the ploughing and sowing of wheat is a difficult job If the ploughing and sowing is good the outturn will be good and the crop of wheat will be a dense one

KAHLURI OR BILASPURI

The languages of most of the Sunki Hill States are various forms of Western Pahari. The most western states are Kahlur, Mangal, Nalagnih and Maijog. In the rest of the two latter states the language is Pahadi Pasjabi and will be dealt with under that head. The dialect of the eastern parts is Hindustani Pahari. The dialect of the states of Kahlur and Mangal is called Kahluri or Bilaspuri (Bilaspur being the chief town of Kahlur). Kahluri lies immediately to the east of the Hoshangpur District. In the adjoining hilly part of that district a dialect is spoken which is locally called Pahari. It is the same as Kahluri.

Kahluri has hitherto been described as a form of Western Pahari. An examination of the specimens will show that this is not the case. It is simply a true Pasjabi similar to that spoken in Hoshangpur. The estimated number of its speakers is as follows —

Kahlur State	91 00
Mangal State	1 081
Hoshangpur District	114 340
TOTAL	126 321

It is unnecessary to give full specimens of this dialect. A few sentences from a version of the Purble of the Prod gal Son given in transcription will show its character.

From the North End of Hoshangpur the dialect rather approaches that of Kangri. It is the language of the people around.

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

KAHLURI DIALECT

(MANGAL STATE DISTRICT SIMLA)

Ek manūde do putt the Lauhke putte apne
 One man of two sons use e By the younger son his own
 buddhenō galaya jo jadid mere bande rōdi so
 father to it was said what property on my share cones tlat
 manno dei de Tine so jadad apne dum puttānū
 me to give' By him tlat property its own two sons to
 bindi ditti Jade lauhk e putte apna bandī
 having divided was given When by the younger son his own slāe
 lu ha tā dum padesānū chih gaya Uthi jai ke
 was taken tlen afar foreign country to le went away There leaving gone
 tine apni jadad he aiath gāwai ditti Jid o sāi jadadā
 by I'm lis own property uselessly was lost When he the whole property
 gāwai baitha tā us mulakhde bich bair hal payi
 having wasted sat, then tlat country of in a great famine fell
 o bāia langil hoi gaya Tā o us mulakhde raihnewalede lane
 he very poor became Then he that country of inhabitant of near
 raihne ligi tine apni jumānā bich usnū swānū chaine bheja
 to live began by I'm lis own fields in him to suue to to gra e it was sent
 do surādi khurakde bache hue satkhā lane apni pet bhunda tha
 He the swine of food of remaining luchs with his own belly filling was,
 tis nū hoi koi lichh na dēda tha
 I'm to other anyone anything not giving was

PŌWĀDHĪ

The word '*Powadhī*' means 'East' and *Powadhi* *Pāñjābi* is the *Pāñjābi* spoken in that portion of the Eastern Punjab known as the *Powadh*.

From Rupnī in the Umballa District up to its junction with the Beas, the river Sutlej runs nearly east and west. To its north lies the Jullundur Doab. To its south lie the Districts of Ludhiana and Ferozepore. The whole of the latter district, and the greater portion of the former are included in the tract known as the *Malwa*, but that part of Ludhiana which lies near the river is known as the *Powadh*. The *Powadh* extends much further east. In Umballa it reaches as far speaking roughly, as the river Ghaggar, beyond which the language is Hindostani. To the south it occupies those parts of the states of Patiala, Ambala and Jind which lie east of 73°, the 76th degree of east longitude, up to the country in which Hindostani and Bangaru are spoken. This tract also includes a few outlying portions of the Hissar District. The Musalman Pachhadas who live along the banks of the Ghaggu where it runs through this tract speak another dialect of *Punjabi* known as *Rathi*, which will be dealt with separately.

South of this tract lies the District of Hissar, the main languages of which are Bangaru and Bagri. Only along the Ghaggar, and in a part of the Sisa *Tāhārīl* do we find *Pāñjābi*. With the above exceptions the country to the west of the 76th degree of east longitude is far as the combined Sutlej and Beas, is known either as the *Malwa* or as the *Jangal* (*i.e.* brickwoods) which has a dialect of its own entitled *Milwai*, that will be described in due course.

We may estimate the number of speakers of *Powadhi* *Pāñjābi* as follows —

His. n.	118 352
Umballa	33 193
Kalsia State	12 933
Valsarā State (rest of a half)	39 14
Malog State (was in half)	3 193
Patiala State	37 000
Jind State	13 000
TOTAL	1 397 116

The figures for Kalsia refer to speakers near Deor Bassi within the boundaries of the Umballa District. Malog and Malog are two of the Simla Hill States which lie close to Umballa District. *Pāñjābi* is spoken in their western portions. In their eastern areas the language is the Hindustani form of Western Pahari.

As might be expected *Powadhi* differs from the standard *Pāñjābi* of Amritsar mainly in approaching the dialects of Western Hindi spoken in East Umballa and in Kangri. The further east we go the more and more infected with Hindostani or Bangaru does it become. As usual there is no distinct line between them, the languages insensibly merging into each other. The most western *Powadhi*—that spoken in the *Powadh* tract of Ludhiana—is almost the same as the standard and has indeed served as a foundation for most of the grammars of the language rather than the *Pāñjābi* of Amritsar. No special examples of this form of *Powadhi* are necessary.

On *Powadhi* I give two specimens from Bhana Kularan in the Jind state, the first being a version of the *Puāl* of the *Irodi*, a son and the second a folksong. I also

give a folktale from West Umballa written in the Deva nāgari character, and another from Thana Karamgarh in the state of Patiala, written in the Persian character. On pp 806 ff will be found a List of Words and Sentences from Umballa. These specimens illustrate very faintly the variations which Pāṅjabī undergoes in the Powādhi tract.

Most of these are due to the influence of the neighbouring Western Hindi. Such are the occasional use of words like *age* instead of *aggē*, before, and of *kahna* instead of *akhna*, to say. So also we have the substitution of *m* for *n* between two vowels as in *amāga* for *anāga*, I will come.

We find (as in Western Hindi dialects and in Rajasthani), the locative of the genitive employed to form a dative, as in *ihde pao*, put on (*pao*) to him (*iħde*).

In pronouns, we find the forms *hamāññ*, to us, *tumāññ*, to you alongside of the true Pāṅjabī forms, and the genitive of the reflexive pronoun is *apna*, not *apni*. *Jad* is used for both 'then' and 'when,' exactly as in the dialects of Western Hindi and is in Rajasthani.

In verbs, *tha* is more common for 'he was' than *si*, though both are used. The first person plural sometimes ends in the Western Hindi *aī*, instead of in *ā*. Thus *hōkāī* let us become, *chhalāī*, let us eat.

Other peculiarities not so directly traceable to the influence of Western Hindi are the following. The insertion of an aspirate in *blād* (Patiala), an ox. The use of the neuter (occasionally also found in standard Pāṅjabī) in words like *chummāī*, it was kissed. The pronunciation of *bičch*, in, as *bichch*. The frequent dropping of the first syllable of this word as in *khukchō* for *khuh bičchō*, from in the well, *unlāčhō* from among them. In pronouns the occasional employment of *tolada* for 'your', and of *ol*, for the oblique form singular of the third personal pronoun. Also the frequent transposition of an aspirate, as in *unhī*, for *uhnī*, to them, *odha*, for *ohda*, of him, *idla*, for *ihda*, of thus, *jehā*, for *jeħā* who.

In the verb substantive the 2nd plural of the present tense is often *o*, for *ho*, you are.

[No. 7.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI.

PĀNĀ KULARĀN, JIND STATE)

(THĀNĀ KULARĀN, JIND STATE)

SPECIMEN I.

ਇੱਕ ਮਨੁੱਖਦੇ ਦੋ ਪੁੱਤ ਥੇ। ਉਨ੍ਹਾਂ ਲੋਥੇਨੇ ਪੇਓਣੂੰ ਆਇਆ ਕਿ ਓ ਪੇਓ ਮਾਲਦਾ ਹਿੱਸਾ ਜੋ ਮੈਂਨੂੰ ਪਹੁੰਚਦਾ ਹੈ ਮੈਂਨੂੰ ਦੇ। ਜਦ ਓਹਨੇ ਮਾਲ ਉਨ੍ਹਾਂਨੂੰ ਬੰਡ ਦਿੱਤਾ। ਥੋੜੇ ਦਿਨਾਂ ਵਿੱਚੋਂ ਲੋਥੇ ਪੁੱਤਨੇ ਸਾਰਾ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਰਦੇ ਦੇਸਦਾ ਪੈਂਡਾ ਕਰਿਆ ਐਂਤ ਉੱਥੇ ਅਪਣਾ ਮਾਲ ਬਿਕਰਮੀ ਵਿੱਚ ਬੋਇਆ। ਐਂਤ ਜਦ ਸਾਰਾ ਗੁਮਾ ਚੁੱਕਾ ਉਸ ਦੇਸ ਵਿੱਚ ਬਜ਼ਾ ਮੰਦਵਾਜ਼ ਪਿਆ ਓਹ ਕੰਗਾਲ ਹੋਣੇ ਲੱਗਿਆ। ਜਦ ਉਸ ਦੇਸਦੇ ਇੱਕ ਰਾਜੇਦੇ ਜਾ ਲੱਗਿਆ। ਓਹਨੇ ਓਹਨੂੰ ਖੇਡਾਂ ਵਿੱਚ ਸੂਰ ਚਾਰਣ ਭੇਜਾ ਐਂਤ ਓਹਨੂੰ ਆਸ ਥੀ ਕਿ ਇਨ ਛਿਲਕ ਤੋਂ ਜੋ ਸੂਰ ਥਾਂਦੇ ਹਨ ਅਪਣਾ ਫਿੱਡ ਭਰੇ, ਕੋਈ ਉਸਨੂੰ ਨ ਦਿੰਦਾ ਥਾ। ਜੋ ਸੋਝੀ ਵਿੱਚ ਆ ਕੇ ਕਹਾ—ਮੇਰੇ ਪੇਓਦੇ ਬਹੁਤੇ ਮਿਹਨਤੀਆਂਨੂੰ ਬਾਲ੍ਹੀ ਹੋਟੀ ਹੈ, ਐਂਤ ਮੈਂ ਛੁੱਖਾ ਮਰਦਾ ਹਾਂ। ਮੈਂ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲੇ ਜਾਊਂਗਾ ਐਂਤ ਉਨ੍ਹਾਂ ਕਹੀਂਗਾ ਓ ਪੇਓ ਮੈਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ ਹੈ। ਹੋਰ ਹਣ ਇਸ ਲੋਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਊਂ ਮੈਂਨੂੰ ਅਪਣੇ ਮਿਹਨਤੀਆਂ ਵਿੱਚੋਂ ਇੱਕਦੇ ਬਰਾਬਰ ਕਰ। ਫਿਰ ਉੱਠਕੇ ਅਪਣੇ ਪੇਓ ਕੋਲ ਚੱਲਿਆ। ਓਹ ਅੱਜੇ ਦੂਰ ਥਾ ਓਹਨੂੰ ਦੇਖਕੇ ਓਹਦੇ ਪੇਓਨੂੰ ਤਰਸ ਆਇਆ ਹੋਰ ਭੱਜਕੇ ਓਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਹੋਰ ਬਾਲ੍ਹਾ ਚੁੱਮਿਆਂ। ਪੁੱਤਨੇ ਓਹਨੂੰ ਕਹਾ ਓ ਪੇਓ ਮੈਨੇ ਰੱਬਦਾ ਤੇਰੇ ਕੋਲ ਬੁਰਾ ਕਰਿਆ, ਹੋਰ ਹੁਣ ਇਸ ਲੇਕ ਨਹੀਂ ਜੋ ਫਿਰ ਤੇਰਾ ਪੁੱਤ ਕਹਾਊਂ। ਪੇਓਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਕਹਾ, ਚੰਗੇ ਤੇ ਚੰਗੇ ਕਪੜੇ ਕੱਢ ਲਿਆਓ, ਇਹਦੇ ਪਾਓ। ਹੋਰ ਈਧੇ ਹੱਥ ਵਿੱਚ ਛਾਪ, ਹੋਰ ਪੈਰਾਂ ਵਿੱਚ ਜੁੱਤੇ ਪਾਓ, ਹੋਰ ਅਸੀਂ ਛਕੈ ਹੋਰ ਖੁਸ਼ੀ ਹੋਵੇਂ ਕਿਉਂਕਰ ਮੇਰਾ ਏਹ ਪੁੱਤ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਬੋਇਆ ਗਿਆ ਥਾ ਚਣ ਮਿਲਿਆ ਹੈ। ਫਿਰ ਓਹ ਖੁਸ਼ੀ ਕਰਨ ਲੱਗੇ॥

ਓਹਦਾ ਬਜ਼ਾ ਪੁੱਤ ਖੇਡ ਵਿੱਚ ਥਾ। ਜਦ ਘਰਦੇ ਨੇੜੇ ਆਇਆ, ਗਾਂਓਦੇ ਹੋਰ ਨੱਚਦਿਆਂਦੀ ਅਥਾਜ ਸੁਣੀ। ਫਿਰ ਇੱਕ ਨੌਕਰਨੂੰ ਬੁਲਾ ਕੇ ਪੁਛਿਆ, ਇਹ ਕੀ ਹੈ। ਓਹਨੇ ਓਹਨੂੰ ਕਹਾ, ਤੇਰਾ ਭਾਈ ਆਇਆ ਹੈ, ਹੋਰ ਤੇਰੇ ਪੇਓਨੇ ਬੜੀ ਹੋਟੀ ਕਰੀ ਹੈ, ਕਿਸ ਬਾਸਤੇ ਜੋ ਓਹਨੂੰ ਭਲਾ ਚੰਗਾ ਵਿਆਇਆ। ਓਹਨੇ ਗੁੱਸੇ ਹੋਕੇ ਨ ਚਾਹਾ ਜੋ ਅੰਦਰ ਜਾਵੇ। ਫਿਰ ਓਹਦੇ ਪੇਓਨੇ ਬਾਹਰ ਆਕੇ ਓਹਨੂੰ ਮਨਾਇਆ। ਓਹਨੇ ਪੇਓ ਤੇ ਜਬਾਬ ਦਿੱਤਾ

ਦੇਗਾ ਇਤਨੇ ਬਹੁ ਤੇ ਮੈਂ ਤੇਰੀ ਟੈਹਲ ਕਰਦਾ ਹਾ, ਔਰ ਕਦੇ ਤੇਰੇ ਕਹਣੇਦੇ ਬਾਹਰ ਨਹੀਂ
 ਚੱਲਾ, ਪਰ ਤੈ ਕਦੇ ਬੱਕਰੀਦਾ ਮੇਮਨਾ ਮੈਨੂੰ ਨਹੀਂ ਦਿੱਤਾ, ਜੋ ਅਪਣੇ ਮਿਤਰਾਦੇ ਨਾਲ
 ਭੁਸੀ ਮਨਾਵਾ, ਹੋਰ ਜਦ ਤੇਰਾ ਏਹ ਪੁੱਤ ਆਇਆ, ਜਿਹਨੇ ਤੇਰਾ ਮਾਲ ਕੰਜਰੀਆ ਕਿੱਚ
 ਖੋਇਆ, ਤੈ ਓਥੇ ਬਾਸਤੇ ਬੜੀ ਰੋਟੀ ਕਰੀ, ਓਹਨੇ ਓਹਨੂੰ ਕਹਾ, ਓ ਪੁੱਤ ਤੂ ਨਿਤ ਮੇਰੇ
 ਕੋਲ ਹੇ, ਹੋਰ ਜੇਜੂਾ ਮੇਰਾ ਹੈ ਓਹ ਤੇਰਾ ਹੇ। ਫਿਰ ਖੁਸੀ ਹੋਣਾ ਔਰ ਖੁਸ ਹੋਣਾ ਚਾਹੀਏ
 ਥਾ, ਕਿਉਂਕਰ ਤੇਰਾ ਭਾਈ ਮਰ ਗਿਆ ਥਾ ਹੁਣ ਜੀਵਿਆ ਹੈ, ਹੋਰ ਖੋਇਆ ਗਿਆ ਥਾ
 ਹੁਣ ਥਿਆਇਆ ਹੇ ॥

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP

PAÑJĀBI

POWADHI DIALECT

(THANA KULARAN JIND STATE)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Ikk manukhdi do putt tha Unhichō laudhien pconū
 One man of two sons were them from the younger by the father to
 akha ki 'o pec maldā hissa jo mai nū phuchdi
 it was said that O father the property of share which me to arrning
 hai maiñū du Jad ohne mal unhanū band
 is, vie to give Then him by the property them to laing divided
 ditta Thore dinā biechō laudhe putting siri kathī lar
 was given A few days from within the younger son by whole together having
 le ikk dunde desda paidi larja am with apna
 made one distance of country of journey was made and there his own
 mal bil arni biechhi khota Aur jid sun gunu chukki
 property bad action in was wasted And when all wasted was completely,
 us des bielhi barā miduri pri oh Janāl honi laññi Jad
 that country in (a) great famine fell le poor to be began Plan
 us desde ikk rjide ji laññi Ohne vñnu
 that country of one raja in of having gone he was employed Him by I'm to
 khutī biechhi sur chiran bhijji sun chnū as thi ki in
 fields in swine to feed it was sent And I'm to hope was that these
 chhilak te jo sun I hands han apni dhidd bhare koi
 husts with which the swine eating are his own belly he may fill anyone
 usnū na dind thi lo sojhi biechhi i ke kahī mere
 him to not giving was Then sens in some having it was said my
 people biehle milnisiñū biehl i in hru am mai bhul hi mard
 father of many laboures to much bread is and I lungiy dying
 hī, mī with apni peolohi tūñi am unhu kihun,
 am, I arisen having my own father near will go and I'm to I will say
 O pec mane Rabha ter bol bui liri hai, I x hui ic
 O fall me by God of of the near fault done is, and now thi
 lm̄ nahi jo phu teri putt kahau maiñū ipne
 worthy (I)am not that again thy son I may be called me to thine own
 ' I DA, IAI T I

mihnatiā bichchō il kāl̄ barabai lu Phu utth ke apne pao
 labourers from in one of equal male^{'''} Then arisen having his own father
 kol chilha Oh yje dun tha ohnū dekh ke ohdu peonū
 to he started He yet distant was him to seen having him of father to
 tuas alā hor bhajj le ohnū ḡl lu ha, hor
 pity came and sun having him to (on his) neck it was applied and
 balha chummaī Putine ohnū k̄lha, 'o pao, māīne
 much it was lissed The son by him to it was said, 'O father, me by
 Ribbd̄i ter kol bura lai, hor hun is lauk nahī^{''}
 God of of thee near fault done is, and now this worthy (I) am not
 jo phur tū i putt lāhi^{'''} Peon apne naukrānū
 that again thy son I may be called' The father by his own labourers to
 kahi, 'change to change lapr̄i kaddh h̄ro, ihde pau,
 it was said, 'good than good clothes having taken out bring, him to put on,
 hor idhe hath bichch chhip, hor purī bichch jutte pio, hor usi
 and his hand in (a) ring, and feet in shoes put on, and we
 chhakāī, hor lhusi howāī lālā māt̄i ch putt marāi tha, hun
 may eat, and glad may be, because my this son dead gone was now
 jivia hai, lholā gu thi hun mihi hui' Phu oh khusi kairān ligge
 alive is, lost gone was noise found is' Then they joy to do began
 Ohdu h̄ni putt khet bichch thi Jid ghardi nere nī,
 His elder son the field in was When the house of near he came,
 gāodi hor nachchidīdi ibi suni Phu ikh naukrānū
 singing and dancing women of noise was heard Then one servant to
 bula ke puchhu i h̄i li hu? Ohne ohnū lāhi
 called having it was asked this what is? Him by Jim to it was said
 'tūla bhai nihui, hor tēi peon būi iot̄i kari hui his biste
 'thy brother come is, and thy father by a great feast done is because
 jo ohnū bhalā chunga thi na' Ohne gussi ho ke na
 that him to safe (g) sound he was found Him by angry become having not
 chhīri jo undū jīwe Phur ohdu peon bhar
 it was wished that inside he may go Then his father by outside
 a ke ohnū mānu i Ohne peote jabab
 come having him to it was remonstrated Him by the father to answer
 ditta, 'dega' itne baih te māi tūi tuhal kaidi hā tu
 was given, 'see then so many years from I thy service doing am and
 hade tere kahmede b̄hāi nahī challi, pur tāi hade bikhra
 ever thy saying of out not went, but by thee ever goat of
 memna mānu nāhī ditta, jo apne mitrade nal khusi
 kid me to not was given, flat my own friends of with happiness

man wi Hor jad tu eh putt aia jhne tur mal
I may celebrate And when thy this son came whom by thy property
 lañjanāñ bichch I hor, tañ odho baste bari roti hari'
hai lots among was wasted, by thec him of for a great feast was made'
 Ohm ohnū kahn, 'o putt, tu nt mere kol hai, hor
Him by him to it was said, 'O son, thou always of me near art, and
 jehi mai hai oh tur hu, phu khusi honi aur khus
what mine is that thine is, then (in)happiness to be and glad
 hona chhuñ thi, hūkai tura bhai mai gathi, hun jivai hai
to be proper was, because thy brother dead gone was, now alone is,
 hor khun gati tha, hun thula hu'
and lost gone was, now found is'

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJABI

POWADHI DIALECT

(THANA KULABAN, JIND STATE)

SPECIMEN II.

ਇਕ ਆਦਮੀ ਧਾੜਵੀ ਥਾ। ਓਹ ਸਾਡੇ ਦੇਸ ਆਗਿਆ। ਓਥੇ ਮੁੜਦੇ ਹੁਏਦੇ ਮਨ ਬਿਰ
 ਆਈ ਚਾਰ ਪੰਜ ਰੁਪਏਦੀ ਹੂੰ ਲੇ ਚੱਲਾ। ਮੁੜ ਕੇ ਪਿੰਡ ਬਿਚ ਹੂੰ ਲੈਣ ਬੜ ਗਿਆ।
 ਇਕ ਬੁੱਢੀ ਬੋਠੀ ਕਤਦੀ ਥੀ। ਓਹਨੂੰ ਹੂੰ ਪੂਛੀ। ਓਹਨੇ ਆਖਿਆ ਹੈ ਭਾਈ ਏਹ ਬਾਣੀਏਨੂੰ
 ਬੋਲ ਮਾਰ ਲਿਆ। ਓਹ ਬਾਣੀਏਨੂੰ ਸੁਲਾ ਲਾਇਆ। ਓਹ ਬੁੱਢੀ ਬੋਲੀ ਇਨ੍ਹੀ ਹੂੰ ਜੋਖ
 ਦੇ॥ ਧਾੜਵੀ ਬੋਲਿਆ ਬੁੱਢੀ ਏਹਨੂੰ ਚਾਰ ਪੰਜ ਆਨੇ ਦੇ ਕੇ ਜੋ ਮੈ ਬੱਧ ਚੁਲਾ ਲੂੰ।
 ਬੁੱਢੀ ਕਿਉ ਨਹੀ ਜੋਖ ਦਿੰਦੀ। ਫਿਰ ਝੀਖੇ ਗੀ। ਬੁੱਢੀ ਕਰਿੰਦੀ ਲੇ ਜਾ ਭਾਈ ਮੈ
 ਅਗੰਤ ਬਿਚ ਲੂੰਗੀ। ਓਹ ਕਰਿੰਦਾ ਅਗੰਤ ਕਿਰਨੇ ਦੇਖਾ ਹੈ। ਬੁੱਢੀ ਕਰਿੰਦੀ ਮੈ ਦੇਖ
 ਆਈ ਹਾ। ਓਹ ਕਰਿੰਦਾ ਤੂੰ ਕਿੱਕਰ ਦੇਖ ਆਈ। ਬੁੱਢੀ ਕਰਿੰਦੀ ਧੀ ਜਮਾਈ ਮੇਰੇ
 ਕੋਲ ਬਸਦੇ ਥੇ। ਮੇਰੀ ਮੈਰ ਸੂਟੀ ਥੀ। ਓਨਾਂਦੀ ਸੂਟੀ ਹੁਈ ਥੀ। ਮੈਨੇ ਧੀਨੂੰ ਆਖਿਆ
 ਸੇਰ ਘੇਓ ਉਧਾਰਾ ਦੇ ਦੇ। ਜਿੱਦਣ ਮੇਰੇ ਦੂਧ ਹੋਗਿਆ ਤੈਨੂੰ ਦੇ ਦੂਰੀ। ਧੀਨੇ ਘੇਓ ਦੇ
 ਦਿੱਤਾ। ਫਿਰ ਓਹ ਮਰ ਗਈ। ਮੇ ਕੁਮਾਰੀਆ ਗਈ। ਓੱਥੇ ਗਈ ਹੁਈ ਧੀਨੇ ਢੜ
 ਲਈ। ਕਗਾ ਕਿ ਮੇਰਾ ਸੇਰ ਘੇਓ ਉਧਾਰਾ ਦਿੱਤਾ ਹੋਇਆ ਦੇ ਦੇ। ਮੈਨੇ ਕਗਾ ਮੇਰੇ
 ਕੋਲ ਕੀ ਹੈ। ਜਮਾਈਨੂੰ ਦੇ ਦੂਰੀ। ਮੇਰੇ ਕੋਲ ਬਸਦਾ ਹੈ। ਧੀ ਬੋਲੀ ਓਧ ਕੁਛ
 ਵਾਸਤਾ ਨਹੀ। ਜੇਵ੍ਹਾ ਮੈ ਦਿੱਤਾ ਹੈ ਓਹ ਮੇਰਾ ਦੇ ਦੇ। ਫਿਰ ਸੇਰ ਭਰ ਮਾਸ ਪੱਟ
 ਬਿਚੋ ਮੇਰਾ ਲੈ ਕੇ ਬੇਵ੍ਹਾ ਛੋਡਿਆ। ਏਹ ਦੇਖਲੈ ਟੋਹਣਾ ਪੱਟ ਬਿਚ ਸਕੀ ਧੀਦਾ ਪਾਇਆ
 ਹੂਲਾ ਹੈ। ਤੂ ਹੂੰ ਬੱਧ ਪੱਟ ਲੈ ਜਾ ਅਗੰਤ ਲੈ ਲੂੰਗੀ। ਧਾੜਵੀਨੂੰ ਏਹ ਗਲ ਸੁਣ ਕੇ
 ਗਿਆਨ ਆਗਿਆ। ਹੂੰ ਲਿੱਤੀ ਨਹੀ। ਅਪਣੇ ਘਰਨੂੰ ਚੱਲਾ ਗਿਆ। ਘਰ ਜਾ ਕੇ
 ਜੇਵ੍ਹਾ ਮਾਲ ਲੁਟਿਆ ਕਸੂਰਿਆ ਥਾ ਬਾਮਣਾ ਵਕੀਰਾਨੂੰ ਪੁੰਨ ਕਰ ਦਿੱਤਾ ਧਾੜਵੀਦਾ ਕੇਮ
 ਛੱਡ ਦਿੱਤਾ ॥

[No 8]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJĀBI

POWADHII DIALECT

(THANA KULARAN, JIND STATE)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION.

Ik idmi dharvi tha Oh sede des a gā Odhe
 One man robber was He (to-)own country came Him of
 mardh hunde man bich n 'char pāñj rupaedi ū l
 returning of mind in came 'four five rupees of cotton having taken
 challī Mur ke pind bich ū lān bar gā Ik
 I may go' Returned having the village in cotton to take he entered One
 buddhi bauthi k itdi thi, ohnū ū puchhi Ohne
 old woman seated spinning was her to (for) cotton it was asked Her by
 ikhī, 'hai bhi, eh bāmēnū hol-mar hi' Oh bāmēnū
 it was said, 'O brother, this banya to calling bring' He the banya to
 bula lān Oh buddhi boli, 'enū ū johh
 having called brought That old woman spole, 'him to cotton having weighed
 de Dhūnvi bobs, 'buddhi, īnū char pāñj me de-k
 give The robber spoke, 'old woman him to four five annas given having
 jo maī baddh tul ū Tu-hi kiū nahi
 if I more having caused to weigh take Thou thyself why not
 johh dandi, plur jhikhīgī' Buddha
 having weighed (art) giving, afterwards thou will-repent' The old woman
 kahundi, 'le ja, bhai, maī agant-bich ū lugī' Oh
 was saying, take away, brother, I the future life in shall take' He
 kahinda 'gant kihndi dekha hai?' Buddha kahundi,
 (was)saying 'the future life whom by seen is?' The old woman (was)saying,
 'maī dekh ar-hī Oh kahunda, 'tū kikkai dekh
 'I ha ing seen come am' He (was)saying 'thou how having seen
 u?' Buddha kahundi, 'dhi jamu mere ko
 came?' The old woman (was)saying 'daughter son in law me near
 basde the, men maīh suni thi, unhi di sati hu
 living were, my she buffalo in calf was, them of one which had calved
 thi, maine dhūnū akhī, ter ghee udhara dede,
 was, me the daughter to it was said, "ter ghee loan give,

jiddan meie dudh ho gia tainū de dūgi
 when in my(house) mill (shall)have become thee to I shall give
 Dhine gheo de ditta Phur oh mar gaī Mai humariā
The daughter by ghee was given T'en slc died I Hades
 gai, otthe gai hui dhne phar lai kaha ki, "mera
went, these the gone daughter by I was sei ed, it was said that, my
 sei gheo udhīrī ditta hola de de Mainā kaha ' mere hol
see ghee loan given, give Me by it was said me near
 ki hai? Jamarīnū de dūgi, mera hol basda hai Dhi
what is? The son in law to I shall give, me near living he is The daughter
 boh 'odha luchh wista nahī Jāha maī ditta hai oh mera
spol e him of any concern is not What by me given is that mine
 de de Phu sei bhar mas patt bichō mera lai ke khairha
give Then see full flesh thigh from in my talen having sei we
 chhaddiai Eh dekh lai, tohnā patt bich sali dhida pāra hua hai
was left This observe cavity thigh in real daughter of made is
 Tu iū baddh ghatt lai ja agant
Thou cotton increasing diminishing (i.e bargaining) taking go (in) the future life
 lai lūgi Dharvinū eh gal sun he gian a gia, rū
I shall tale' The robber to this word heard having Knowledge came, cotton
 lita nahī, apne gharnū challi gia Ghar ja ke jerha
was taken not, his own house to he went away Home gone having what
 mal lutha lasutia tha bamnā phakirānū punn lar
properly looted plundered was Bāl mans beggars to charity doing
 ditta dharvida humm chhadd dittā
was given, robber of profession was abandoned

FREE TRANSLATION OF THE FOREGOING

There was a robber who came to this country On his way home it came into his head that he would buy some four or five rupees worth of cotton So he turned back and entering a village saw an old woman sitting spinning He asked her if she would sell him any cotton She replied 'brother, call that shopkeeper' So he brought the shopkeeper and the old woman told the latter to weigh the cotton Then said the robber what if I have bribed this shopkeeper with four or five annas to give more than the proper weight? Why don't you weigh it yourself? Otherwise you may be sorry for your bargain The old woman said I'll get it from you in the next world' Who said the robber 'has seen the next world?' I, said she have both been there and have seen it' 'How was that?' said he She replied 'my daughter and my son in law used to live near me My cow buffalo was in calf and consequently gave no milk They had a cow which had calved, and was therefore in milk, and so I asked her to lend me a seer of ghee, which I would repay as soon as my cow gave milk She lent it me Shortly after this

she died, and I paid a visit to Hades There my daughter caught hold of me, and demanded back the scar of ghee which I had borrowed "Bless you," said I, "I have nothing with me here Your husband lives near my house, and I'll pay him when I get home" She replied, "he has nothing to do with it It was I who gave it you Pay me back my own" So I had to give her a scar of flesh out of my thigh before she would let me go Look, here is the actual cavity from which she took it You go on with your traffic and take your cotton I'll be paid in the next world' When the robber heard these words he was converted, and did not take the cotton He went straight home, distributed all his ill gotten wealth in charity to Brahmins and beggars, and gave up the profession of a robber

The following specimen of Powadhi comes from Umballa It is given as originally written in the Deva nigarī character

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PUNJABI

POWADHI DIRECT

(DISTRICT UMBALLA)

इक जुलाहेदी अड्डी रातनूँ अक्खि खुल गई । अपणी जुलाहीनूँ कोहा के मैनूँ डोडे मक के दे । तीमीने कोहा के मैते हुण नहीं उठ हुन्दा । जुलाहेने फेर कोहा जि हुण तूँ मैनूँ डोडे मक के देवें ताँ में तैनूँ हवार इनार सपये दिओँ चार वाताँ सुणावाँ । जुलाहीने डोडे मक के दित्ते ओर हुका भरके दित्ता । जुलाहा वातें सुणावन लगिगआ । उस बेके शहरदे वादशाहदा पत्त गलौ विच जादा था । जुलाहेदी गज्ज सुण कर सोचिआ को इसदिचाँ गज्जाँ सुण को जाणा है को एह केहिओँ गज्जाँ सुणादा है । जुलाहेने चार गज्जाँ सुणाइओँ । १ जेहडा आदमी अपणी मुठियार तीमीनूँ पेओके क्षें ओह अहमक है । २ जो अपणे ते बडेदे नाक धारो लावे ओह अहमक है । ३ जो विण पुछै पच वणे ओह अहमक है । ४ जो घर में हुदे सुदे लड बन्ह के ना तुरे ओह अहमक है । जुलाहा वाताँ सुण के सो गिआ ॥

[No 9]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI

POWĀDHĪ DIALECT

(DISTRICT UNBALLA)

TRANSLITERATION AND TRANSLATION.

Ikk julahedi addhu ritnū al lh khul gai Apni jul dhenu
 A weaver of half night at the eyes opened His own weaver's wife to
 leha le 'mainū dode mal ke de Timin
 it was said that me to poppy heads rubbed having give The wife by
 leha le 'mai tu hun nūhī ujh bunda Juldhene
 it was said that me by now not rising (is) becoming The weaver by
 phei lehi je hun tū mainū dode mal ke de
 again it was said if now thou me to poppy heads rubbed having give
 tū mai tainū hajri hajar upyedī chat bata sunwī
 then I thee to thou sand thousand rupees of few words cause to hear
 Juldhene dode mal ke ditta or hul ka
 The weaver's wife by poppy heads rubbed having were given and hoolak
 bhar ke ditta Juldhene brit suni m laggan Us
 filled having was given The weaver the words to cause to hear began That
 vle shihido badshahdi putt galibiech jindhi tha Juldhene
 at time the city of king of son lane in going was The weaver of
 gall sun lū sochia le 'isdiā galli sun ke
 word heard having it was thought that this one of words heard having
 janu hu le eh lehā galli sunandhu Juldhene
 to be gone is that this one what words causing to hear is The weaver by
 chai galli sunai 'l Jelha admī apni mutiyar
 few words were caused to be heard 1 What man his own full grown
 timinū pol chhraddh ol ahmak hai 2 To
 wife to in her father's house abandons he most foolish is 2 Who
 apne tu brudh nil yari have oh ahmak hu
 himself of than greater of with friendship brings he most foolish is
 3 Jo bin puchhe pañch hanc oh ahmak hu
 3 Who without being asked arbitrator becomes he most foolish is
 4 Jo ghar m̄ hundu sunde lat bannh le na tu
 4 Who house in while being the edge of cloth bound having not sets out
 oh ahmak hai Juldhene bat suna ke su gro
 he most foolish is The weaver the words caused to hear having went to sleep

FREE TRANSLATION OF THE FOREGOING.

A certain weaver awoke at midnight and asked his wife to prepare a poppy drink¹ for him. She replied that it was out of the question for her to think of getting up at that time of night. He said, "If you'll make me some poppy drink, I'll tell you four things each worth a thousand rupees." So she got up and prepared the poppy drink and gave it to him and also filled his hookah for him. Then the weaver began to tell her the four things. It chanced that just then the son of the king of that city was passing by in the lane near the weaver's house. He heard what the latter was saying and thought to himself that he had better stop to hear what this valuable information was. This is what he heard. The weaver began: Firstly, the man who lets his grown-up wife stay in her father's house is a fool. Secondly, the man who makes friends with a greater man than himself is a fool. Thirdly, the man who becomes an arbitrator without being asked is a fool. Fourthly, the man who sets out on a journey without first tying some money in the edge of his cloth is a fool.² Having said thus the weaver went to sleep.

¹ It is made by rubbing poppy heads in water.

² The Jāhaka or weaver is the steel fool of India and a gend. The point here is that the pājāpā takes the trouble to listen to what such a man says and is rewarded by the exceedingly ugly, tasteless remarks which the latter conveys to his wife.

[No 10]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀṄJABI

POWADHI DIALECT

(THANA KARAMGARH, STATE PATAIALA)

ਨਿਕਮ੍ਰ ਕਮ੍ਹੇ ਹਲੰਡੇ ਨਾਲ ਮੰਨਾ ਦਿ ਰਕਹਦਾ ਹੈ ਸੱਥੇ ਹਲੰਡੇ ਵਧੇ ਬਾਬੀ ਹੈ -
 ਸਾਮ੍ਨੇ ਫਰ੍ਹਚ ਦੇ ਹਲੰਡੇ ਹੁਣੇ ਅਰਥਾਤ ਦਾ ਕੋਝਾ ਨਾ ਹੈ - ਓਥੇ ਹੈ ਆਕ ਮੰਨਾ
 ਸਲੰਹਾ ਹੈ - ਕੁਸਾਨ ਬਹਾਰੇ ਭੋਜੀ ਹੈ ਰਾਬ ਦੇ ਓਤਹਾ ਹੈ ਹੇਲ ਅਤੇ ਮੰਨਦਾਂ
 ਬੁਨ ਲਿਕੇ ਭੜ੍ਕੇ ਕਮ੍ਹੇ ਪ੍ਰ ਅਤੇ ਭੋਖਦਾ ਹੈ - ਹੁਦ ਸੁਰ ਪ੍ਰ ਆਵਦਾ
 ਹੈ - ਨਾਨ ਗੁਹਰਾਲੀ ਰੂਥੀ ਲਿਓਦੀ ਹੈ - ਏਹੇ ਹੇਲ ਕਮੂਲ ਦੰਦਾ ਹੈ - ਮੰਨਦਾਂ
 ਬੁਨ ਹਾਰੇ ਪ੍ਰਵਦਾ ਹੈ - ਆਵ ਹਲੰਡੇ ਸਲੰਹੇ ਦੇਹੋ ਤਹਿਤੀ ਹੋਵਦਾ ਹੈ - ਰੂਥੀ ਕਮਾਦਾ
 ਹੈ - ਹੁਦੇ ਪ੍ਰਵਦਾ ਹੈ - ਮੰਨਦਾਂ ਬੁਨ ਪਾਬੀ ਲਿਵਦਾ ਹੈ - ਪਿਕੇ ਭੋਜਾ ਹੁਣਾ ਹੈ ਹੁਣਾ ਹੈ
 ਲਿਵਦਾ ਹੈ - ਗੁਹਰਾਲੀ ਸਾਗ ਸੁਗ ਲਿਕੇ ਹੁਣੇ ਹਾਂਦੀ ਹੈ - ਕਮ ਨਦਾ ਹੋਵਦਾ ਹੈ -
 ਨਾਨ ਬਹਾਰੇ ਇਸੀ ਵਹੜੇ ਵਧੇ ਦੁਆਰਾ ਪ੍ਰਵਾਨਾ ਕਰਦਾ ਹੈ - ਮੰਨਦਾਂ ਨਾਨ ਹੁਰ ਕਮ ਕਾਰ
 ਕੁਵਦਾ ਹੈ - ਹੁਦ ਸੁਰ ਹਮੌਲ ਲਕਦਾ ਹੈ ਨਾਨ ਹੇਲ ਅਤੇ ਮੰਨਦਾਂ ਬੁਨ ਲਿਕੇ ਗੁਹਰਾ
 ਆਵਦਾ ਹੈ - ਸੁਰ ਪ੍ਰ ਹਾਰੇ ਦੀ ਗੁਹਮੜੀ ਲਿਵਦਾ ਹੈ - ਮੰਨਦਾਂ ਦੇ ਆਂਕੀ ਹਾਰੇ ਪ੍ਰਵਦਾ
 ਹੈ - ਗੁਹਰਾਲੀ ਨਹਾਰ ਕਢੜਦੀ ਹੈ ਰੂਥੀ ਨਕੁਵਦੀ ਹੈ - ਏਹੇ ਕਮੋਸੀ ਕਮੋਸੀ ਨਾਨ
 ਬਹਾਲ ਵਧੇ ਸਲੰਹਾ ਦੇ ਕਮਾਦਾ ਹੈ - ਪ੍ਰਚੁਰ ਏਹੇ ਹੁਣੇ ਸ੍ਰਵਾਨ ਨਾਲ ਪ੍ਰਸਾਰ ਦੇ
 ਸ੍ਰਵਦਾ ਹੈ ਆਕ ਨਾਦਿਆਹਾਨ ਬੁਨ ਪੈਲਾਨ ਦੀ ਹਮੇਖਾਨ ਪ੍ਰ ਬੇਸੀ ਨਚਨ ਨਹਿਨ ।

[No 10]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

POWADHI DIALECT

(THANA KARAMGARH STATE PATTIALA)

TRANSLITERATION AND TRANSLATION

Dekho khabbe hatth nal munna dab rakhia hai sajje
 See left hand with plough handle pressing kept is night
 hath vich puram hai Samne daikhtde heth huqqa ai pamda
 hand in or whip is In front a tree of beneath lookah and water of
 ghar pia hai Utthe hi ikk munda bartha hai Kirsan
 jar put down is Here also a child seated is The cultuato
 bicharia thori ji lat te uitthia hai Hal aur bhalda nu
 the poor man a little very night from arisen is Plough and oxen
 le le tarke tarke khet paai an pahuchia hai Jad suraj
 taken laving very early the field on having come arrived le is When the sun
 sir par aunda hai ta ghar wali rotta haundi hai Eh hal
 the head on coming is then the louse mistress bread bringing is He the plough
 khol dunda hai Bhalda nu chara prunda hai Ap hith moh
 loosening is The oxen to fodder causing to fall le is Himself land mount
 dho ke thanda honda hai Roti handi hai Huqqa pundi hai
 washed having cool becoming he is Bread eating le is Hoolal drinking le is
 Bhalda nu pam plonda hai Pui ke thorajeha chu arum
 The oxen to water causing to drink he is Fallen laving a little very time rest
 linda hai Ghar wali sag sug le le chah jandi hu
 taling he is The house mistress vegetables etc taken laving gone going is
 Kamm buhta honda hai Ta bichari isi dhunde vichch din
 Work much becoming is Either the poor fellow this occupation in the day
 pura hai dunda hai Nahii ta hor kamm hai kuda hu Jad suraj
 full making is Otherwise other business doing le is When the sun
 chhupan lagda hai ta hal aui bhalda nu le le ghai aunda hu
 to be hidden beginning is then plough and oxen taken laving house coming le is
 Su par chama di gathri haunda hai Bhulda de age chauri
 Head on fodder of bundle bringing le is Oxen of in front fodder
 paundri hai Ghai wali dhai kaddhdi hai Roti pakondri hai
 causing to fall he is The louse mistress mill driving is Bread cooling le is
 Eh khusi khusi bal bachcha vichch baith ke khunda ha Phur ehe jehe
 He happy happy children among sat having eating is Again le such

sawād näl pair pasär-kē sōndā-hai, ik bādshāhā-nū phullā-di
comfort with feet extended-having sleeping-is, as kings-to flowers-of
 chhijā-par bhi našib nahī.
beds-on even fortune is-not.

FREE TRANSLATION OF THE FOREGOING.

See how he goes along carrying his plough-handle under his left arm, with his ox-whip in his right hand. He has set down, at the foot of a tree, his hookah and a water-jar, and his little boy is seated beside them. The poor cultivator has risen from his bed while there is still a little of the night left, and with his plough and oxen reaches his field at dawn. At midday, when the sun is over his head, his wife brings him his food. He unyokes his plough and throws some fodder before his oxen. As for himself, he washes his hands and his mouth to make himself cool, and takes his meal. Then he waters his oxen, and after that takes a very little rest. His wife gathers wild herbs for spinach and takes them home, but he has still much work to do. He keeps on at the same business of ploughing till evening, or else he betakes himself to some other occupation. When the sun begins to set he takes his plough and his oxen home, carrying on his head a bundle of fodder which he has cut. Then he throws some of the fodder before the oxen, while his wife milks the cows. Then she cooks the evening meal, and he sits down to eat it happily surrounded by his children. Then he stretches out his legs and goes to sleep with more pleasure than ever was the lot of kings upon their beds of flowers.

RĀTHĪ

The Musalman tribes which are said to have come from the west and who are now settled in the Ghaggar valley in the district of Hissar are known as *Pachhada*, or westerners and also as *Rathī* or the ruthless ones. As their second name indicates they are a turbulent lot. Their language is known as *Pachhadi* or *Rathi*. A similar language is spoken in the Ghaggar valley in the Kulaian *thana* of the Jind state. Here it is called *Jand* or *Nuli*. *Nuli* is probably the same as *nali* which is the local name of the Ghaggar valley. I do not know the origin of the name *Jand* unless it refers to the *jand* bush which is a very prominent object in this wild tract.

Under whatever name it is called, *Pachhadi*, *Rathi*, *Jand* or *Nali*, it is the same form of speech, i.e., Powadhi Pāñjabī, strongly mixed with the Bangaru dialect of Western Hindi spoken immediately to its east. The pronunciation is fond of nasal sounds. Here and there we meet a form borrowed from the Malwai Pāñjabī spoken immediately to the west.

The number of speakers reported is—

Hissar (Rathi)	36 490
Jind (Jand)	2 500
	<hr/>
	35 990

I give three specimens of this dialect viz., a portion of the Parable of the Prodigal Son and a folktale from Hissar, and another folktale from Jind. These show sufficiently the mixed character of the dialect. As might be expected the Jind specimen has more Western Hindi in it than the others.

It is unnecessary to discuss this mixed form of speech at any length. It is sufficient to note that the genitive is sometimes formed by adding *ta*, and sometimes by adding *da*. The oblique form (or locative) of the genitive *me* is used to mean to me, so *jati e*, to a Jat. The sign of the dative is *nu* or *ne*. Sometimes we have the Bangaru *sā* I am, *sai*, he is. The termination *gi* is used in the present as well as in the future. Thus *aegi*, she comes, the Mūlwā future *jāstī*, I will go occurs. The past participle of *ghallna*, to send is *ghatta* not *ghallia*.

Note the nasal pronunciation of *chāhāda* wishing, *aūdā* coming, *jāstī* I will go, and the substitution of a dental *dh* for a cerebral *dh* or *h* in *badhe*, for *bahe* (specimen II).

[No. II.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJĀBL.

Rāthī DIALECT.

(DISTRICT, HISSAR.)

SPECIMEN I.

इक आदमी ते दोय पुच सन। उन्हाँचूँ लोडा पुचने आपदे पेवनूँ आख्या कोडा माल मेनूँ आउँदाँ है मेनूँ दे। पेवने माल लोडे पुचनूँ बंड दिच्चा। थोडे दियाँ मगहूँ सारा माल इकट्ठा करते परदेस जाँदा रहा। उथे बद्धोई व भेडे कामाँ विच सारा माल गँवाँ दिच्चा। सारा माल गँवाँ बेठा के कुक्क न रहा। उस देस विच बुरा काल पया। बुह बुख भरण लगा। फेर उस देसदे सिरदार कोलोँ गोला जा लग्या। उस सिरदारने आपदे खेत-डाँदे विच सूराँदा छिड़ू कर दिच्चा। कोडे बुह छिल सूर खाँदे बुह छिल भी उसनूँ नाँ थियाये। बुह चाँहाँदा सौ के यह छिल मेनूँ थियाँ जाँय तो उसदे नाल ठिड भर लेवाँ। बुह छिल भी उसनूँ कोई नँहों देंदाँ सौ ॥

[No 11]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJĀBĪ

BATHI DIALECT

(DISTRICT, HISSAR)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

Ik admī te doy puti san Unhāchū lori putrne
 One man to two sons ice e Them from in the younger son by
 apde pēnwū akhyā kera māl mēnū ādā hāi mānū
 Is own father to it was said whatever property me to arriving is me to
 de Pewne māl lōre putrnu band
 give The father by the property the younger son to having divided
 ditta Thore dīvī magū sari māl ikāttha kārte
 was given A few days after the whole property together in making
 par des jīdā rāhā Uthā bād khāi wa bħere
 a foreign country going remained These wicked habits and bad
 kāmā vich su i māl gāwī ditta Sarā māl
 doing in all the property was squandered away All the property
 gāwā bethā ke kuchh nā rāhā Us des vich bura
 wasted completely been having anything not remained That country in a bad
 kal pīya Wuh bukh mārān lagā Phār us deede
 famine fell He lungi y to die began Then that country of
 sudar holō gola ja lagān Us surdarne
 a great man near servant late gone he became attached That great man by
 apde khetṛidā vich suridā chhāru kar ditta Kere wuh chhil
 lāmēl of fields of in pigs of sicnel end was made Wātch those lāks
 sur khīde wuh chhul bhī usnū nā thyayē Wuh chāhāda si
 the pigs ate those husl's even him to not we'e got He twistng was
 he yah chhul mēnū thyājāy to usde nāl dhād
 that tīse lāsl's me to (if) they be found then those of will belly
 bhar lewā Wuh chhul bhī usnū hoi nāhī dēdā si
 I might fill Those lāsh's even him to any one not giving was

[No. 12.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJÁBÍ.

BÁTHI DIALECT.

(DISTRICT, HISSAHL.)

SPECIMEN II.

एक जाट के एक जाटनी थी। जाट जद खेत में बग आँदा तो पाई ते मोहन-भोग चूर्मा कर के खाँदी। और साँझनै जाट जद आँदा जाटनी जाटनै कहँदी मैं तो मरुँगी मेरे तो रीग हो गया। सिर दूखे। पेट दूखे। पैर फूटे। किसे वैदनै या स्थानेनै दिखा ओपरी पूछा करा। जद जाट मन में सोचौ इस का मास और गुँजा तो रोज बधे और यिह कहे मेरे रोग लाग गया। युह केह बान सै। एक दिन जाट पर्स में सो गया। खेत न गया। थोड़ौ बार पाई धराँ गया। तो जाटनी मोहन-भोग करदौ पाई। जद जाटनै सोचौ इस का इलाज वधे तो ठौक लागे। जद जाट एक फकौर पा गया और कहा मेरी जाटनी मस्ती होई आएगी, मोहन-भोग या चूर्मा तो खावे और जद साँझनै खेत ते मैं आँजँ मेरे जैनै कलह बनावे। जद फकौरनै कही तौं चार सूत की कूकड़ी लीचा, मैं तन्ने मंज़ के दे दूँगा। तो जाट चार कूकड़ौ फकौरनै दे आया। तो फकौर वैं कूकड़ौ पढ़ के जाटनै दे दी। जाटने सुफे के चारों कोनियों में चारों कूकड़ी धर दी। जाट कूकड़ी धर के बाहिर चला गया और कह गया मैं किसे वैदनै दुलान जासूँ। रात पड़े आँज़गा। जाट तो चला गया तो जाटनी पाई ते सुफे मैं बड़ौ। जद एक कूकड़ी बोली कि आई हे। जद दूसरी बोली कि आन दे। जद तौसरी बोली कि डरौ नहीं। जद चौथी बोली डरे तो खाये क्यों। इसे तरियाँ जाटनी चार या पाँच बार बड़ी तो कूकड़ियाँ इसे तराँ बोलीं। जद जाटनी भैमंक हो कि खाट में ढै पड़ी। इतने मैं जाट आ गया और कहा कि बैद तो तड़के आवेगा। आज कोई नहीं आँदा। जद जाटनी बोली तैं नपूता यह बला काढ। मैं तो आँखौ सुँ। जद जाट चारों कूकड़ियाँ काढ कर फकौरनै दे आया ॥

[No 12]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNĀJABI

RATHI Dialect

(DISTRICT, HISSAR)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

ak jat le el jatani thi Jit jid khet m̄ b̄ig jādi t,
 One Jat of one Jatani was The Jat when the field in used to go then
 pachhi te mohan bhog chumma kri le khidi, au s̄ajhnu
 after from mohan bhog chumma made having she used to eat and the evening in
 jit jid ida jatani jatnai kahidi 'm̄i t,
 the Jat when he used to come the Jatani the Jat to used to say I verily
 muūgi mere to i g ho gava, su dukhu pe dukhu
 shall die to me verily sickness has become, head aches, stomach aches
 puu phut̄, kis wadnai y i synen u dkhī opuu puchhi
 the feet burst, some physician to or wise man to show spells incantations
 lāni Jid jit man mē sochi is kī mās ur
 get made' When (by)the Jat mind in it was thought her of flesh and
 gulli to roj badhi au vīl i the mere leg lig rīy
 bones verily daily increase and she says 'to me illness attached went
 Yuh lāch hūn sū? El dm jat pars m̄i so gya
 This what manner is? One day the Jat common resting place in slept
 khet na gaya lhoi hūi pichhi gharā gya to
 the field(to) not went Short time after in the house went, and
 jatani mohan bhog kādi pu Jad jatnai sochi
 the Jatani mohan bhog preparing was found Then the Jat by it was night
 'is la ilāi bandhe to thik lig ' Jad jat ek
 'her of remedy (if) it is done then right it may become Then the Jat one
 phal u pa gya tu kaha 'm̄i jatani masto hoi u
 fal u near went and said 'my Jatani wanton become becomes
 mohan bhog ya chumma to khave, aur jad s̄ajhnu khet te
 mohan bhog or chumma verily she eats and when the evening in the field from
 m̄i tu more puu kālah b̄iavre' Jad phaknuu kāhi
 I come my mind to trouble she makes' Then faken by it was said
 'Taū chai sutli kukari li m̄i tan nai mantri ke de dūgī'
 'Thou sow the end of bundles bring, I thee to charmed having will give'

To jat char kubari phakirnai de aya, to phakur
 Then the Jat sown bundles of thread the faku to gave, then the faku
 wīl kuli mī pruh le jatnai de di Jatnai
 those bundles of thread enchanted having the Jat to they were given The Jat by
 suphe ke chāīō honīō mē chāīō lul aīi dhai di Jat
 room of four corners in four bundles of thread were placed The Jat
 kukui dhai ke bahu chal gaya sur lah gaya, 'māī lise
 the bundles of thread placed having out went and said 'I some
 wud ne bulan pāsū iit pue aūga Jat to
 physician to to call will go at mglifall I will come The Jat indeed
 chāī gaya to jatamī pichhetē suphe mē baīi Jad ek
 went away then the Jalani afterwards room into entered Then one
 kubari buh ki aī he? Jad dusi boh ki
 bundle of thread spole that she come is? Then the second spole that
 in dc Jad tisri boli li 'dāī nāhī? Jad
 to come allow Then the luld spole that feared she not? Then
 chauthi boli dure to khāye l yō? Is e tāīyā
 fourth spole if she fears then she eats ichy? In these very manners
 jatamī chru yā pāch bu bari, to kuhuriā
 the Jalani four or five times entered and the bundles of thread
 is tāī boli Jad jatamī bhai bhank ho ke
 in this very manner spole Then the Jalani terrified become having
 lhat mī dhru pūi Itne mē iit i gya tu l tha li
 the bedstead in fell down Mean while the Jat came and said that
 waid to take iwegu aj kor nahī āda
 physician indeed at dawn will come, to day any one not (is) coming
 Jad jatamī boli tāī naputa, yah bala ladh, māī to
 Then the Jalani said thou childless one this evil turn out, I indeed
 achhi sū Jad jat chūō lul amāyā ladh kur
 well am Then the Jat the four bundles of thread taken out having
 phakirnai de yā
 the faku to having given came

FREE TRANSLATION OF THE FOREGOING

There were once upon a time a Jat and his wife. As soon as he had gone to the field and was safe out of the house his wife used to make *mohan bhogs* and *chummas*¹ and eat them all herself. Then when he came home in the evening she used to cry out 'I'm dying. I'm sick. My head aches. My stomach aches. My feet are bursting. Send for a doctor or for some wise man who will charm me well again.' The Jat thought to himself that this was a queer business. 'What's the matter with her? She's getting fatter every

¹ There are two kinds of sweetmeats.

day, and she says she's sick.' So one day he did not go to his field, but lay down and had a snooze in the village rest house. After a little while he went home, and found his wife making *mohan-bhogs*. Then he thought to himself, 'I must cure her of this, and she'll soon be 'll right.' So he went to a holy man and laid the case before him. 'My wife,' said he, 'is turning wanton. She eats *mohan bhogs* and *chu mas*, and then, when I come home from my field in the evening, she troubles my life.' The holy man told him to bring him four reels of thread, and he would put a spell upon them. So the Jat brought the four reels of thread to the holy man, who charmed them, and gave them back to him. Then the Jat took the reels home and put one in each of the four corners of the room. Then he told his wife that he was going out to look for a doctor, and would be back by nightfall.

As soon as he was out of the way the wife went into the room to make some more *mohan bhogs*. Then the reels of thread began to speak. The first said, 'has she come?' The second said, 'let her come.' The third said, 'isn't she afraid?' The fourth said, 'if she is afraid, why does she eat?' The woman came into the room four or five times, and this happened on each occasion. At last she became terrified out of her wits, and fell down on her bed in a faint. Meanwhile the Jat came home and said, 'the doctor's coming in the morning. I couldn't get any one to come to day.' She replied, 'for Heaven's sake, O Childless One,¹ turn this devilry out of the house. I am quite well now.' So the Jat took out the four reels, and, after giving them back to the holy man, returned home.

¹ A term of abuse

[No. 13]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNĀJĀBī.

JĀND DIALECT.

(JĀND STATE.)

ਇਕ ਰਾਜੇ ਕਾ ਛੋਰਾ ਬਿਨਾਹ ਨ ਕਰਾਵੇ। ਰਾਜਾ ਐਹਲਕਾਰਾਂਨੂੰ ਕਰਣ ਲਗਿਆ, ਇਨ੍ਹੀਂ ਸਮਝਾਓ ਬਿਨਾਹ ਕਰਾਵੇ, ਐਹਲਕਾਰਾਂਨੇ ਤੀਵੀਆਂਦੀਆਂ ਤਸਵੀਰਾਂ ਜਿਸ ਜਾਗਾ ਵਾਹਿ ਲੰਘਿਆ ਕਰਦਾ ਲਾ ਦੀਆਂ। ਇਕ ਬਚਿੱਤਰ ਕੋਰ ਪੀ ਜੱਟ ਕੀ ਤਸਵੀਰ ਪਸੰਦ ਕਰਕੇ ਵਾਹਿਨੇਂ ਹਾਂ ਕਰ ਲੀ ਉੱਨ੍ਹੀਂ ਬਿਨਾਹਣ ਚੜ੍ਹ ਗਏ। ਇੱਕ ਭਾਠਿਯਾਰੀ ਛੋਰੇਦੀ ਯਾਰ ਥੀ ਵਾਹਿ ਭੀ ਗੈਲ ਚਲੀ ਗਈ ਉੱਨ੍ਹੇਂ ਕਰਿਆ ਪਹਿਲਾਂ ਬਚਿੱਤਰ ਕੋਰਨੂੰ ਮੈਂ ਦੇਖ ਆਵਾਂ। ਦੇਖਕੇ ਕਰ ਦੀਆਂ ਵਾਹਿ ਬਦਸਕਲ ਹੈ ਤੂੰ ਅੱਖਾਂ ਬੈਨ੍ਹੁ ਕੇ ਫੇਰੇ ਲਈਂ। ਉੱਨ੍ਹੇਂ ਅੱਖਾਂ ਦੁਖਦੀਆਂ-ਦਾ ਬਹਾਨਾ ਕਰਕੇ ਪੱਟੀ ਬੈਨ੍ਹੁ ਕੇ ਫੇਰੇ ਲੇ ਲੀਏ। ਬਿਨਾਹ ਕੇ ਜਦ ਅਪਣੇ ਘਰ ਆਏ ਰਾਤ-ਨੂੰ ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਗਈ। ਛੋਰੇਨੇ ਅੱਖਾਂ ਬੈਨ੍ਹੁ ਕੇ ਕਰ ਦੀਆਂ ਪਾਂਦੀਆਂ ਧੈ ਰੋਹ। ਤਿਨ ਦਿਨ ਵਾਹਿ ਇਸੀ ਤਰਾਂ ਪਾਂਦੀਆਂ ਪੈਂਦੀ ਰਹੀ। ਉੱਨ੍ਹੇਂ ਦਲੀਲ ਕਰੀ ਅੱਖਾਂ ਖੁਲਾਵਾਂ। ਵਾਹਿ ਰੋਜ਼ ਸਰਾਏ ਮੈਂ ਭਾਠਿਯਾਰੀ ਕੇ ਪਾਸ ਰਹਾ ਕਰਦਾ। ਬਚਿੱਤਰ ਕੋਰ ਦਹੀਂ ਬੇਚਣ ਵਾਲੀ ਗੁੱਜਰੀ ਬਣਕੇ ਉਸ ਸਰਾਏਂ ਮਾਂਹਿ ਗਈ। ਵਾਹਿ ਸਕਲ ਦੇਖਕੇ ਬਹੁਤ ਤਜ਼ਹਿਆ ਪੁਛਣ ਲਗਿਆ। ਜੋ ਕੋਈ ਰੱਖੇ ਤੂੰ ਰਹਿ ਜਾਏਂ। ਉੱਨ੍ਹੇਂ ਕਹਾ ਹਾਂ। ਛੋਰੇਨੇ ਕਹਾ ਤੇਰਾ ਢੇਰਾ ਕਿੱਥਾਂ। ਉੱਨ੍ਹੇਂ ਕਹਾ ਪਾਂਦੀਂ ਕੀ ਸਰਾਂਇ ਮਾਂਹਿ। ਵਾਹਿ ਪੁਛਦਾ ਫਿਰਾ ਪਤਾ ਨਹੀਂ ਲਗਿਆ। ਰੋਪਿੱਟ ਕੇ ਘਰ ਮਾਂ ਆਣ ਬੜਾ। ਰਾਤਨੂੰ ਬਚਿੱਤਰ ਕੋਰ ਜਦ ਗਈ ਫਿਰ ਅੱਖਾਂ ਬੈਨ੍ਹੁ ਲਈਆਂ। ਵਾਹਿ ਪਾਂਦੀਆਂ ਧੈ ਰਹੀ। ਤਜ਼ਹਿਆ ਉੱਠਕੇ ਕਰਣ ਲਗੀ ਐਹਮਕ ਥਾ ਸਮਝ ਨਹੀਂ। ਪੋੜੇ ਪਰ ਚੜ੍ਹਕੇ ਆਦਮੀ ਕੀ ਸਕਲ ਮਾਂਹਿ ਵਾਹਿ ਸਰਾਂਇ ਮਾਂਹਿ ਫਿਰ ਗਈ। ਉੱਨ੍ਹੇਂ ਪੁਛਿਆ। ਉੱਤੇ ਰਾਜੇ ਕਾ ਛੋਰਾ ਹੈ। ਅਰਦਲੀਆਂਨੇ ਕਰ ਦੀਆ ਹੋਗਾ। ਉੱਨ੍ਹੇਂ ਕਹਾ ਕਰ ਦੇਓ ਬਚਿੱਤਰ ਸਾਹਿ ਬੁਲਾਵੇ ਹੈ। ਵਾਹਿ ਉਸਕੇ ਪਾਸ ਆ ਗਿਆ। ਦੋਏ ਪੋੜਿਆਂ ਪਰ ਚੜ੍ਹਕੇ ਸਕਾਰਨੂੰ ਚਲੇ ਗਏ। ਦਾਬਨ ਮਾਂਹਿ ਜਾਕੇ ਸਕਾਰ ਮਾਰਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਸਕਾਰ ਪਕੜਿਆ ਵਾਹਿ ਹਲਾਲ ਕਰਨ ਲਗਿਆ। ਬਚਿੱਤਰ ਸਾਹਿਕੀ ਉੱਗਲੀ ਬਨ੍ਹ ਦਈ ਮੌਰ ਕਰਣ ਲਗਿਆ ਮੇਰਾ ਕਲੋਜਾ ਕਟ ਗਿਆ। ਦੋਏ ਸਹਰਨੂੰ ਚਲੇ ਆਏ। ਪਹਿਲਾਂ ਛੋਰੇਦਾ ਘੋੜਾ ਛਜਾ ਕਰ ਦੇਖ ਕੇ ਉੱਨ੍ਹੀਂ ਖੜਾ। ਕਰਕੇ ਬਚਿੱਤਰ ਸਾਹਿਨੇ ਪੋੜਾ ਦਬੋਲਿਆ ਮੌਰ ਘਰ ਮਾਂਹਿ ਆਨ ਬਜ਼ਿਆ। ਵਾਹਿ ਉਡੀਕ ਕੇ ਸਰਾਂਇ ਮਾਂਹਿ ਚਲਾ ਗਿਆ। ਸੰਕਣੇ ਜਦ ਘਰ ਆਏ ਬਚਿੱਤਰ ਕੋਰ ਕਰਣ ਲਗੀ ਕਿੱਥੇ ਪਵਾਂ।

ਉੱਨ੍ਹੋਂ ਕਹਾ ਪਾਂਦੀਆਂ । ਬਚਿੱਤਰ ਕੌਰਨੇ ਕਹਿਆ ਏ ਦੁਸਮਨ ਜਦ ਮੇਰੀ ਉੰਗਲੀ ਥੱਡੀ ਥੀ
ਤੇਰਾ ਕਾਲਜਾ ਬੱਢਾ ਥਾ, ਅਥ ਤੂੰ ਕਹਤਾ ਹੈਂ ਮੈਨੂੰ ਪਾਂਦੀਆਂ ਪੈ ਰਹੋ । ਉਸੀ ਵਕਤ ਉੱਨ੍ਹੇ
ਪੱਟੀ ਅੱਖਾਂ ਕੀ ਥੋਲ ਲਈ ਸਕਲ ਕੋ ਦੇਖਣਾਈ ਰੋਇਆ ਆਰ ਕਹਾ ਕਿ ਇਤਨੇ ਦਿਨ
ਮੈਨੂੰ ਭਠਿਆਰੀਨੇ ਧੋਖੇ ਮਹਿ ਰੋਖਿਆ ॥

[No. 13.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI.

JĀND DIALECT.

(JIND STATE.)

TRANSLITERATION AND TRANSLATION.

Ik rājē-ka chhōra biyāh na karāwē. Rājā
 One Rājā-of son marriage not causes-to-make. The-Rājā
 ahl-kāññū kahan lagia, 'inū samjhāo, biyāh
 the-officials-to to-say began, 'him-to make-understand, marriage
 karāwē.' Aihl-hāññē tiwiññā tasvīā jis-jāgā wāhi
 he-may-cause-to-make.' The-officials-by women-of pictures what-place he
 langhiā-kardā lā-diā. Ik Bachittar Kaur, dhi
 used-to-pass-through were-brought(-and)-put. One Bachittar Kaur, daughter
 Jatt-ki tasvir pasind kar-kē wāhinē 'hā' lar-li. Unnū
 a-Jāt-of picture approved made-having hīm-by 'yes' was-made. Him-to
 biyāhan charh-gaā. Ikk bhatiyārī chhōrēdi yār thi, wāhi bhi
 to-marry they-started. One inn-girl the-boy-of beloved was, she too
 gail chali-gai. Unnē kahiā, 'pahilā Bachittar kaurnū maī
 with(-him) went. Her-by it-was-said, 'first Bachittar Kaur-to I,
 dekh āwā' Dēkh-kē kah-diā, 'wāhi bad sakal hai, 'tū
 having-seen may-come.' Seen-having it-was-said, 'she bad shaped is, then
 akkhā bannh-kē phēā laī.' Unnē akkhā dukhdiñdā
 eyes tied-having circumambulation take.' Him-by eyes sore-of
 bahānā kar-kē patti bannh-kē phēā lē-lié.
 pretence made-having (a-)bandage tied-having circumambulation was-taken.
 Biyāh-lē jad apnē ghar aē, iātnū wāhi uskē
 Married-having when their-own house (they)-came, night-at she him-of
 pās gai Chhōrēnē akkhā bannh-kē kah-diā, 'pādiñ
 near went. The-boy-by eyes tied-having it-was-said, 'at-the-foot-end-of-the-bed
 pai rauh.' Tin din wāhi isi tarā pādiñ pañdi
 lying remain.' Three days she (in-)this manner at-the-foot-end lying
 rahi. Unnē dalil kari, 'akkhā khulāwā,'
 remained. Her-by consideration was-made, 'eyes I-should-cause-to-be-opened'
 Wāhi rōj sarāē-maī bhaṭhiyārī-kē pās rahā-kardā. Bachittar Kaur
 He every-day the-inn-in the-inn-girl-of near used-to-live. Bachittar Kaur
 dahī bēchan-wāli Gujjri ban-kē us saraē-māhi gai.
 curds seller Gujjri (cowherdess) become-having that inn-in went.

Wihū s̄khal del h̄k̄ b̄hut tarphia Puchhīn lagnā 'ju h̄oi
 He face seen having much was agitated To ask he began 'if anyone
 r̄khhe, tū r̄hī jī? Unne k̄ha, 'hā' Chhorē
 leep(thee), thou wouldst live? Her by it was said, 'yes The boy by
 iha 'tū dūr k̄lthī Unne kahī 'pādī kī
 it was said 'thy staying place where(is)?' By her it was said, 'foot end of
 s̄ru māhī Wihū puchhdī phri, p̄tī nāhī ligia
 inn in' He asking wandered, trace not was found

Ro pitt h̄ ghan mī in barī Rātnū Bachittar
 Wept beaten I myself having the house in coming entered Night to Bachittar

Kauj yad ḡi phu ikhā bannh lū Wihū pādīn pāi
 Kauj when went, again eyes were tied She the foot end lying

r̄hī Turke utth h̄k̄ k̄lthīn lazi, 'ahmīk̄ thi,
 remained At dawn got up having to say she began, 'fool he was,
 sumjhī nr̄hī Ghori par chāhī h̄k̄ idmī kī s̄khal māhī wihū
 he understood not A horse on mounted having a man of form in she

s̄ru mīhī phu ḡi Onhī puchhīa 'ure Rājī kī chhōra
 the inn in again went By her it was asked 'here the Rāja of son

hū? Lādīmī k̄hī dī, 'hug?' Unnū k̄hī, 'kāh dīo
 is? Orderlies by it was said, 'he is' Her by it was said, 'tell(him)

Bichittar Sāhi bulav̄ hai Wihū us h̄k̄ pisā mā Dōo ghorī par
 Bachittar Sāhi calling is He her of near came Both horses on

chāhī h̄k̄ sal unū chāl ḡi Dibān mīhī ja h̄k̄ 'char
 mounted having hunting for went forth Forest in gone having hunted animal

maria Bichittar Sāhīn sahāi paharii Wihū h̄lal
 was killed Bachittar Sāhi by a hunted animal was caught He slaughtering

kurū lagnā Bichittar Sāhi ki ūgli baddh gai Chhōreng apne saphe
 to do began Bachittar Sāhi of singer cut was The boy by his own turban

bichchō k̄pī phu h̄k̄ ūgli bannh dī, tur kahan ligia
 infom cloth Iaving torn the singer binding was given and to say he began

'mera kākja k̄t ḡi Dōo saharāū chālācā Palula chhōredā
 'my heart was cut Both the city to came At first the boy of

ghorā bhṛjā lāi dekh h̄k̄ unnū khua kar h̄k̄
 horse caused to run having seen having him to standing still made having

Bachittar Sāhīn ghorā d̄bāllīn, aūn ghar māhī 'in barna
 Bachittar Sāhi by the horse was made to run, and the house-in entered

Wihū udik h̄k̄ s̄ru māhī chāla ḡi Sājgħno yād għir
 He waited having the inn in having gone went Evening at when the house

re, Bachittar Kauj kahan ligi, 'little pawā?' Unnū
 he came, Bachittar Kauj to say began 'where should I lie?' Him by

Laha pādī Bachittar Kavine laha ai dusman
 it was said at the foot e id Bachittar Kau by it was said O enemy
 jad meri tūgh baddhi thi teia lalji baddha thi ab tū kahita hū
 when my finger cut was thy heart cut was now thou saying art
 manū pādī paī iaho Usi wakat unne pathi
 me to at foot e il lynn, eman At that very time him by bandage
 akkhā ki khel lai Sal al ko delhtai ion au laha li
 eyes of was opened The form to on seen, even he wept and said that
 itne din manū bhāthi aine dhoke māhi ril khua
 so many days me to the in gul bj deception in it was kept

FREE TRANSLATION OF THE FOREGOING

Once upon a time there was a king whose son would not marry. So he told his ministers to make the prince marry. They hung pictures of various young women on the wall of a place by which the prince used to pass and he agreed to marry the original of one of the pictures namely a Jat girl named Bachittar Kaur. So they all set out for the marriage. Now he was entangled with a low wench of the town inn and she accompanied him on his journey to his wedding. She advised him to let her first go and see Bachittar Kaur and then she would come back and describe her to him. He sent her and when she returned she said she's horribly ugly. I'd advise you to bandage your eyes when you are walking round the wedding altars with her. So the prince pretended that his eyes were sore and kept them tight bandaged during the wedding ceremony. After the marriage rites had been duly performed they returned home and at nightfall his bride was brought to him. The boy tied his eyes tight bandaged and told her to lie down at the foot of the bed and stay there. This thing went on for three days and then she said to herself that she must get his eyes unbandaged somehow or other. As for the prince he used to go to the inn each day to visit his trull. So Bachittar Kaur disguised herself as a Gupi tyre seller and went to the inn. As soon as the prince saw her face he fell desperately in love with her and asked her if she was willing to live with anyone as his kept woman. Yes said she. So the prince asked her where she lived. At the Foot of the Bed Hotel said she and went away. So the prince wandered about the town asking for the Foot of the Bed Hotel but no one could tell him where it was and he returned home weeping and beating his breast. At night he tied up his eyes as usual and Bachittar Kaur came and lay at the foot of the bed. At dawn she said to herself Well he is a fool not to understand. Then she dressed herself like a man and mounted a horse and rode off to the inn. She asked if the king's son was there. The waiters told her he was. Then tell him said she that Bachittar Shah wants to see him. So the prince came out and they both rode off on their horses to hunt. In the forest Bachittar Shah captured a deer and got down to kill it in the orthodox manner. As she did so she cut her finger and the prince tore a piece of cloth off his turban and tied up the wound. As he did so he said it is not your finger but my heart that is really cut. Then they returned to the city. When the prince began to go on ahead she made him stop. Then she galloped her own horse and got home.

safely without being observed. He waited for his comrade to return, but as she did not he went to the town inn to console himself there. When he came home in the evening Bichittir Kaur asked him where she was to lie. 'At the foot of the bed' said he. Then she cried out 'O mine enemy, when my finger was cut your heart was cut, and now you tell me to lie at the foot of the bed.' Then the prince tore the bandage from off his eyes and when he saw her beauty he wept and cried, 'Ah, for so many days hath that inn wench deceived me.'

MĀLWĀT

The Malwa is the name of the old settled dry country of the Sikh Jatts to the east of the river Sutlej. It includes the whole of the British district of Ferozepore and the greater part of Ludhiana. It also includes the states of Faridkot and Maler Kotla and parts of the states of Patiala Nabha and Jind. Moreover we must further include the Chural *Talsil* of the state of Kalsia which lies in the Ferozepore district. In Ludhiana to the north of the Malwa the rich country on the south side of the Sutlej in which sugar cane grows is known as the Powadh. The Powadh as we have already seen extends further to the south east and occupies part of Umballa and the east of the Phulkian states. We may say that the western boundary of the Malwa is the Sutlej. Its northern is the Powadh country of Ludhiana and (in Ferozepore) again the Sutlej. Its eastern boundary may be roughly taken as the 78th degree of East Longitude east of which Powa lhi Panjabī is spoken.

South of the Malwa in the south of the district of Ferozepore and in the Susa *Talsil* of Hissar lies the Rohi or Jangal. This is the great dry tract between the valleys of the Ghaggar and of the Sutlej which was to the Sikhs until lately what the prairie or bad woods or bush was to the early colonists in America and Australia.¹ Civilization is extending into the Jangal from the Malwa and as tracts become settled they become considered as part of the Malwa so that the area of the Jangal is continually decreasing. South of the Jangal lies the Bagri speaking country of Bilanji. A mixture of Bagri and Panjabī which I call Bhattianī is spoken in the extreme south of Ferozepore and moreover in that district extends north along the left bank of the Sutlej under the name of Rathau.

The language of the Malwa and Jangal tracts is practically the same. It is called Malwai or the language of the Malwa Jangal or the language of the Jangal and Jatki because most of its speakers are Jatts. The use of the latter name should be avoided so as to prevent confusion with the altogether different Jatki which is a form of Lahnda.

The number of speakers of Malwai under its varying names is estimated to be as follows —

Locality	Number of speakers
Ferozepore	709 000
Ludhiana	640 000
Faridkot	110 000
Maler Kotla	75 295
Patiala	934 500
Nabha	207 771
Jind	44 021
Kalsia	9 467
TOTAL	2 130 054

These figures are somewhat too large as those for Ludhiana include the inhabitants of the Powadh tract which have not been separately estimated. The excess is not however of importance.

Malwai does not differ materially from the standard Panjabhi of the grammars. In fact if we are to judge from the specimens the standard form of the language is used everywhere (except in that cerebral *n* and *l* disappear as we go south) and the irregular forms are not substituted but are employed at option.

The principal peculiarity of Malwai is that as we go south a dental *n* and *l* are substituted for a cerebral *n* and *l* respectively. Thus in Pirozepore we have *jana* not *jan*, *hun* not *hn*, *now* *nal* not *nl* with and *hol* not *hl* near. The letters *b* and *v* are freely interchangeable. Thus *bekh* for *vell*, *see*, *bich* or *vich* in. The last word also illustrates another characteristic of Malwai that the final consonant of a word is not doubled. Thus *vich* not *vichch* in (but *vichchō* from in in which the *ch* is not final), *il* not *ll* one. Sometimes even medial consonants are not doubled as in *ghalta* (not *ghallta*), *jut* (not *jutt*), *nachlāndi* (not *nachchlāndi*) all from Pirozepore. It is noteworthy that this non doubling with a short preceding vowel is typical of the Pāchārī languages. When it falls between two vowels it is as elsewhere often written *y*. Thus *aya* for *ii*, *cane*. This is however little more than a point of spelling. *W* between two vowels is often changed to *m*. Thus *lomāga* for *loucāga*. I shall be. This also occurs in Powādhi.

In pronouns *apā* is used to mean 'we'. This is borrowed from Rajasthani but the meaning of the word is changed. In Rajasthani and Gujari it *apā* means only 'we including the person addressed'. Thus to give an oft quoted example if you say to your cool 'we shall dine at eight o'clock' you must not use *apā* or you will invite your cool to dine with you.

In Malwai there does not seem to be any such restriction of meaning. Thus Mr Newton gives as an example of its use *Uchch des te apā aū hā* we have come from the Malwai region.

For the second person plural note the form *thonī* to you in the Nabhi specimen.

In Pirozepore *auda* is regularly employed to mean 'own' instead of the standard *apna*. *Apn*, with the first *a* short and a dental *n* is also commonly met with over the whole tract.

In the other pronouns *t* is often substituted for *s*. Thus (Mr Newton's examples) *ut* (for *us*) *rele*, *at* that time, *it* (for *is*) *lai le*, for this reason *lite* (for *like*) *wal* in some diction. *lal* (for *lis*) *lamm*, of what use?

Kucl or *Jusl* is 'anything'. Indeed *cl* seems to be often pronounced as *s* or *sh* in other words.

In verbs the second person singular often loses its nasal and takes the Western Hindi form. Thus *lai* for *la* thou art.

Kharon, to stand up is contracted from *lai a hona*. So also in Lohinda.

Other borrowings from Western Hindi are—

(1) The occasional employment of the agent case for the subject of an *intransitive* verb in the past tense. Thus (Pirozepore) *cl hote putne gia* literally by the younger son it was gone + e the younger son went.

(2) The occasional employment of *l* for the genitive. Thus *sata dinā li* (for *dinādi*), *muhlat* a delay of seven days, *gal la anta* the explanation of the thing.

As specimens of Malwai I give—

(1) A version of a portion of the Parable of the Prodigal Son from Ludhiana

- (2) A conversation between two villagers from Ludhiana
- (3) Another version of the Parable from *Tahsil* Muhtsal in Ferozepore
- (4) A folktale from *Tahsil* Tazlka, Ferozepore
- (5) A folktale from District Phul in the Nabha state
- (6) A short passage from Thana Gobindgadh in Patiala

The first five are in the Gurumukhi character, and the sixth in the Persian character. As the Ludhiana specimens possess some local peculiarities, I give them first, with a brief account of the points which specially apply to this locality.

In Ludhiana, the village people are fond of adding *u* to words ending in a consonant. Thus, *chhu*, a space of time, *malu*, property, *dhanu*, wealth, *kahku*, how much? *paru*, but, *kuchh* or *kuchku*, anything, *baj* or *baju*, interest, *dudhu*, milk. This also occurs in the Bajaj Bhikha dialect of Western Hindi.

In spelling *y* is sometimes substituted for *i* between two vowels, thus, *hoya*, for *hota*, became.

In the declension of nouns, *vichch* in, becomes *chi*, added directly to the noun as a termination. Thus, *mulakchi*, in a country, *luchchpanechi*, in debauchery, *khetachi*, in fields. Similarly, *vichchō*, from in, becomes *chō*. Thus, *unhāchō*, from among them.

The first two personal pronouns often take the forms *ham* and *tum* in the oblique plural. Thus, *hamanī*, to us, *tumanī* to you. These are still more common in the neighbouring Powadhi, where Panjab merges into Hindostani. There is a curious inversion of the aspiate in *thuada*, for *tuhada*, your, and *odha* for *okda*, his. Compare *thonī*, to you, in the Nabha specimen. The genitive of the reflexive pronoun is *apna*, not *apna*. This also is an Eastern form.

The verb *dena*, to give, makes the first person plural of its future *demāge*, we shall give. This is another Eastern peculiarity.

As specimens of the village dialect of Ludhiana I give a portion of a version of the Parable of the Prodigal Son, and a conversation between two villagers.

[No. 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNĀJABI

MALWAI DIALECT

(DISTRICT LUDHIANA)

SPECIMEN I.

ਕਿਸੇ ਆਦਮੀਏ ਦੋ ਪੁੱਤ ਸੀ। ਉਨ੍ਹਾਂਚੋਂ ਛੋਟੇ ਪੁੱਤਨੇ ਬਾਪਨੂੰ ਆਖਿਆ ਪੇਓ ਮਾਲਦਾ ਜੇਹਜ਼ਾ ਹਿੱਸਾ ਮੈਣੂੰ ਆਉਂਦਾ ਹੈ ਵੰਡ ਦੇ। ਉਹਨੇ ਅਪਣੇ ਜੀਉਦਿਯਾ ਓਧਾ ਹਿੱਸਾ ਵੰਡ ਦਿੱਤਾ। ਥੋੜਾਈ ਰਿਰੁ ਹੋਯਾ ਸੀ ਛੋਟਾ ਸਭ ਰੁਛ ਕੱਠਾ ਕਰਕੇ ਇੱਕ ਦੂਜੇ ਦੇਸਨੂੰ ਚਲਿਆ ਗਿਆ। ਓਥੇ ਜਾਕੇ ਸਾਰਾ ਮਾਲੁ ਧਨੁ ਲੁਚਪਟੇਚਿ ਉਛਾ ਦਿੱਤਾ। ਜਦ ਸਾਰਾ ਮੁੱਕ ਚੁੱਕਿਆ ਉਸ ਮੁਲਕਚਿ ਕਾਲ੍ਹ ਪੈ ਗਿਆ। ਤਾ ਉਸ ਦੇਸਦੇ ਇੱਕ ਸਹਿਰੀ ਨਾਲ੍ਹ ਜਾ ਰਲਿਆ। ਉਹਨੇ ਉਸਨੂੰ ਅਪਣਿਆ ਖੇਡਾਚਿ ਸੁਰ ਚਾਰਣ ਘੱਲ ਦਿੱਤਾ। ਓਧਾ ਜੀ ਕੀਤਾ ਜੇਹੂ ਛਿਲਕੇ ਸੁਰ ਖਾਉਂਦੇ ਹਨ ਮੈ ਭੀ ਓਚ ਖਾਕੇ ਵਿੱਡ ਭਰ ਲਾ ਪਰ ਉਹਨੂੰ ਖਾਨਨੂੰ ਕਿਸੇਨੇ ਛਿਲਕੇ ਭੀ ਨਾ ਦਿੱਤੇ ॥

[No 14]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWAI DIALECT

(DISTRICT LUDHIANA)

SPECIMEN I

TRANSLITERATION AND TRANSLATION.

Kise	admide	do	putt	si	Unhāchō	chhote	puttnē
A certain man of two	sons	were	Then from in	the younger	son by		
bapnū	ahua	peo	malda	jehrā	hussa	mainū	
the father to	it was said	faſe	property of	wl atcer	sl are	me to	
aunda hai	wand	de	lhne	ipne	judiya	odhra	
ariving is	havinj divided	give	Him by	in l is oon	lyfe time	lis	
hussa	wand	ditta	Thorai	churu	hoya si	chhota	
share	laving divided	was given	A slot	true	been was	the younger	
sabh	kuchh	kattha	kar ke	ikh	duje	desnū	chhlyha gya
all	anything	together	made laving	one ottei	country to	went away	
Öthe	ja ke	saiia	malu dhanu	luohchpanechi	uda ditta		
There gone laving all	property wealth	debaucley in	was caused to fly away				
Jad	saiia	mulk chuklia	us	mulchhi	kal	pai gya	Ta
When	all	was finished	tl at	country in	famine	fell	Then
us	desde	ikh	sahri	nal	ja	rahna	Öhne
tl at	country of	one	citizen	with	lavinj gone	(le)joined	Him by
usnū	apniā	khetāchi	sur	charan	ghall ditta	Ödha	ji
lim for	lis own	fields-in	pigs	to feed	it was sent	His	mind
kita	jerhe chhilhe	sur	lhaunde han	maf	bhn	oh	
was-made,	'wlatever l usls	the pigs	eating are	I	too	those	
eaten having	belly may fill ,	but	hem to	eating for	anyone by	the huel's	
bhi	nā ditte						
even	were not given						

[No. 15.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI.

MĀLWĀI DIALECT.

(DISTRICT, LUDHIANA.)

SPECIMEN II.

ਬੂਟਾ ਸਿੰਘ—ਕਿਉਂ ਭਾਈ ਫਸਲ ਕਹੀਕੁ ਹੋਈ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਛਾਈ ਕਾਹਦੀ ਫਸਲ ਹੈ ਮੰਦਵਾਰੇਨੇ ਮਾਰ ਲਏ । ਚਾੜੀਦੀ ਬਿਜਾਈ
ਤਾਂ ਚੰਗੀ ਹੋ ਗਈ ਸੀ । ਪਰੁ ਪਿੱਛੋਂ ਬਰਖਾ ਨਾ ਹੋਈ । ਕਣਕ ਹੁਲਿ
ਗਈ । ਛੋਲਿਆਂਨੂੰ ਬੁੱਲਾ ਮਾਰ ਗਿਆ । ਸਰੋਂਨੂੰ ਮੁੜੀ ਖਾ ਗਈ ॥

ਬੂਟਾ ਸਿੰਘ—ਬੁਆਡੇ ਕੱਸੀ ਨਹੀਂ ਲਗਦੀ ॥

ਨਥਾ ਸਿੰਘ—ਮੇਰੇ ਘੁਮਾਕਨੂੰ ਕੱਸੀ ਲਗਦੀ ਸੀ । ਬੇਲ੍ਹੇ ਸਿਰ ਗੁਦਾਵਰਕੇ ਪਾਈ
ਨਾ ਦਿੱਤਾ । ਓਹ ਬੀ ਪਾਈ ਬਿਨਾਂ ਹੌਲ੍ਹੀ ਹੋਈ ॥

ਬੂਟਾ ਸਿੰਘ—ਹੁਣ ਕੀ ਹਾਲ ਹੋਊ ॥

ਨਥਾ ਸਿੰਘ—ਕੁਛੁ ਸਰਕਾਰਦਾ ਕਰਾਇਆ ਦੇਮਾਂਗੇ ਕੁਛੁ ਟੱਬਰ ਪਾਲ੍ਹਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਕੁਛੁ ਕਿਸੀ ਮਹਾਜਨਦਾ ਦੇਣਾ ਤਾਂ ਨਹੀਂ ॥

ਨਥਾ ਸਿੰਘ—ਮੈਂ ਦੇ ਬਿਆਹਨੂੰ ਦਸ ਕੋਡਾਂ ਲਈਆਂ ਸੀ । ਉੱਤੋਂ ਬਿਆਜੁ ਪੈ ਗਿਆ
ਕੁਛੁ ਫਸਲ ਨਾ ਲੱਗੀ । ਸਾਹਦੀ ਪੰਡ ਭਾਰੀ ਹੋ ਗਈ । ਹੁਣ ਕੁਛੁ
ਦੇਣਨੂੰ ਨਹੀਂ । ਬਿਆਜ ਨਾਲ੍ਹ ਲੁਆ ਦੇਮਾਂਗੇ ॥

ਬੂਟਾ ਸਿੰਘ—ਖੁੱਲਾ ਦੇਣਾ ਹੈ ਕਿ ਛੁਏਂ ਗੈਹਣੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਚਾਰਕ ਘੁਮਾਂ ਗੈਹਣੇ ਹੈ । ਖੁੱਲਾ ਬਿਆਜੁ ਬੀ ਹੈ, ਪਰੁ ਹੁਣ ਮੰਦਵਾਰੇ
ਕਰਕੇ ਕੋਈ ਖੁੱਲਾ ਨਹੀਂ ਦਿੰਦਾ ॥

ਬੂਟਾ ਸਿੰਘ—ਮੈਂ ਮੈਹ ਖਰੀਦਣੀ ਹੈ । ਬੁਆਡੇ ਪਿੰਡ ਕਿਸੇ ਕੋਲ੍ਹੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ—ਸੂਣ ਵਾਲੀ ਮੈਹ ਇੱਕ ਜੱਡ ਕੋਲ੍ਹ ਹੈ, ਪਰੁ ਰੁਧੈਬੀਆਂ ਬੋਰਤਾ ਮੰਗਦਾ
ਹੈ ॥

ਬੂਟਾ ਸਿੰਘ—ਦੁਪੁ ਘਿਉ ਕਿੰਨਾਕੁ ਹੈ । ਸੂਏ ਕੋਥੇ ਹੈ ॥

ਨਥਾ ਸਿੰਘ-ਤੀਜੇ ਸੂਏ ਸੁਣਾ ਹੈ। ਦੋ ਸੇਰ ਮਖਣੀ ਹੈ ਬੀਚ ਬਾਈ ਸੇਰ ਸੂਧੁ ਹੈ।
ਸੱਭਰ ਰੁਪੈਬੀਏ ਓਹਨੂੰ ਦੇ ਰਹੇ, ਪਰੁ ਓਹੁ ਅੱਸੀ ਮੰਗਦਾ ਹੈ॥

ਬੁਟਾ ਸਿੰਘ-ਕੌਨਾ ਮੁੱਲੁ ਨਹੀਂ ਲਾਉਂਦੇ। ਕੋਈ ਚਾਲੀ ਪੰਜਾਹ ਵਾਲੀਦੀ ਲੋੜ ਹੈ॥

ਨਥਾ ਸਿੰਘ-ਕਿਡੇ ਹੋਰ ਦੇਖ ਲਓ॥

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWAI DIALECT

(DISTRICT, LUDHIANA)

SPECIMEN II

TRANSLITERATION AND TRANSLATION

Buta Singh — Kiō bhū fāsī lāhil u hoi hai ?
 Buta Singh — How brother the crop how much been is ?
 Natha Singh — Bhū lāhdī fāsī hai ? mandwāreno
 Natha Singh — Brother what of the crop is ? the drought by
 mū lie Haundi bijai tā
 (we) have been killed Spring crop of sowing voiceless
 changi ho gai si paru pichchhō barkha na hoi,
 good lad been but afterwards rain not became,
 kūnak huli gai chholiānū bulla mur gāi
 wheat was damaged gram to cold wind injured
 Strōnū sundi kha gai
 Rape seed to caterpillars had eaten

Buta Singh — Thuade hassi n̄hī lagdi
 Buta Singh — In your (village) canal not being extended
 Natha Singh — Merc ghumā k nū hassi lagdi si,
 Natha Singh — My ghumao about one to the canal being extended was,
 bele su Gudawune pani na ditri,
 in time the Field Kanungo by water not was given,
 oh bi pani binā hauli hoi
 that(crop) too water without poor became

Buta Singh — Hun hī hal hou
 Buta Singh — Now what circumstances will occur
 Natha Singh — Kuchhu Sarkarda kuraia demāge kuchhu
 Natha Singh — Some Government of demand we shall give some
 tributry plāge
 family we shall support

Buta Singh — Kuchhu kisi māhajandī dena tā nahī?
 Buta Singh — Anjting any banier of debt however is not?
 Natha Singh — Mundde bishnū dīs kūdā luā si uttō
 Natha Singh — The son of marriage for ten colors taken were these con-

bijau paigā, kuchhu phasal nā laggī
 interest was added, at all the crop not flourished
 Sahdu pānd bhaī ho gai Hun kuchh
 Banker of burden heavy became Now anything
 denñū nāhī Bijāj nāl
 paying for is not Interest with(-to)
 lūn demāgī

we shall give in addition

Buta Singh — Khullā dena hai li bhūē gaihne hai?

Buta Singh — Open debt is of land hypothecated is?

Natha Singh — Chai k ghumā guhne hai, khullā bijau

Natha Singh — Some sow ghumao hypothecated is, open interest bearing
 bi hu puu hum mandwāre hāi ke hōi
 too is but now drought owing to anyone
 khullā nāhī dindri
 open not giving

Buta Singh — Mī mūh l handri hāi thāndi pīl
 Buta Singh — By me she buffalo to be purchased is in your village
 līc hole hāi?
 anyone near is?

Nathā Singh — Sun wali mūh ikh Jatt kol hu paru rupāni
 Nathā Singh — In calf she buffalo one Jatt near is, but rupees
 bauhtā mangdi hu
 many demanding is

Buta Singh — Dudhā ghuu l innā lu hu? Sūc lauthā
 Buta Singh — Mill ghee low much is? Calvings how many
 hu?
 is?

Natha Singh — Tijū sūc sunā hāi Do sei makhni hāi,
 Nathā Singh — In fluid calving called she is Two seei buffer is,
 bhi bī sei dudu hāi Sittar rupāni
 twenty twenty two seei mill is Seventy rupees
 ohnū dūrahā, paru ohu assi mangda hāi
 him to giving was, but he eighty demanding is

Buta Singh — Ainnā mullu nāhī lafde Koi chājhī
 Buta Singh — So much price not I will spend Some forty
 pafijah wilde lor hāi
 fifth worth of need is

Natha Singh — Kitā hōi dekh lāo

Natha Singh — Some where else look out

FREE TRANSLATION OF THE FOREGOING.

Conversation between Buta Singh and Natha Singh

Buta Singh — O brother how much was the outturn of last harvest?

Natha Singh — O brother owing to the drought it was not much. The outturn of the spring crop promised better but it was damaged owing to want of rain. The grain was completely destroyed by a cold wind and the ripe seed was eaten by caterpillars.

Buta Singh — Is your village irrigated by a canal?

Vatha Singh — Only one ghumao¹ of my land was irrigated by a canal but the Field Kanungo refused to give water when the water was badly wanted, and therefore the outturn of that land was poor.

Buta Singh — Now what will happen?

Natha Singh — I will have to pay the revenue and also to support my family.

Buta Singh — Have you taken loan from any banker?

Natha Singh — I took 10 rupees on the marriage of my son and have to pay now the interest on it. The harvest is poor. The loan I took from a banker is a heavy burden on me and now I have nothing to pay the debt. Later on I will pay the principal with interest.

Buta Singh — Did you take the loan as a debt or did you hypothecate the land as a security for it?

Natha Singh — Four ghumao of land were hypothecated, the extra sum I took on loan I will now have to pay the interest on it but as the outturn is small I cannot pay the principal at present.

Buta Singh — I want to buy a buffalo. Has any man of your village got one for sale?

Natha Singh — A Jatt has a buffalo in calf but the price he demands is too much.

Buta Singh — How much milk and ghee does the buffalo give? and how many times has it calved?

Nathla Singh — It has calved thrice already. It gives 22 seers and 2 seers of milk and butter respectively. Seventy rupees were offered to that Jatt for the buffalo but he demands 80 rupees.

Buta Singh — Such a large sum I cannot spare for buying a buffalo. I want to buy a buffalo worth 40 or 50 rupees.

Natha Singh — Search for a buffalo somewhere else.

¹ A ghumao is a local land measure. Three double paces squared equal one mandla. If five-six mandlas equal one ghumao.

The Malwai spoken outside Ludhiana has fewer peculiarities as will be seen from the following specimens —

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

MALWAI DIALECT

(DISTRICT LUDHIANA TAHSIL MUKTSHAR)

ਇਕ ਆਦਮੀਦੇ ਦੋ ਪੁੜ੍ਹ ਸੀਗੇ। ਉਨ੍ਹਾਂ ਵਿਚੋਂ ਛੋਟੇ ਪੁੜ੍ਹਨੇ ਪਿਓਣੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਜੇਹੜਾ ਚਿੱਸਾ ਮਾਲਦਾ ਮੈਨੂੰ ਆਵਦਾ ਹੈ, ਉਹ ਮੈਨੂੰ ਦੇ ਦੇ। ਤਾਂ ਉਹਨੇ ਮਾਲ ਉਨ੍ਹਾਂਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਥੋੜ੍ਹੇ ਦਿਨਾ ਪਿਛੋਂ ਛੋਟੇ ਪੁੜ੍ਹਨੇ ਸਬ ਕੁਛ ਕੱਠਾ ਕਰਕੇ ਇਕ ਸੂਰ ਵਲਾਯਤਨੂੰ ਉੱਠੇ ਗਿਆ। ਤੇ ਉਥੋਂ ਆਵਦਾ ਮਾਲ ਭੋੜੇ ਲਛਨਾ ਵਿਚ ਚਾਵਾਂ। ਜਦੋਂ ਸਬ ਕੁਛ ਲਗ ਗਿਆ ਤਾਂ ਉਥੋਂ ਇਕ ਸਰਦਾਰ ਕੋਲ ਗਿਆ। ਉਸਨੇ ਉਹਨੂੰ ਆਵਦੀ ਪੈਲੀ ਵਿਚ ਸੂਰ ਚਰਾਵਨ ਘਲਿਆ। ਤੇ ਉਹ ਤਰਸਦਾ ਸੀ ਜੋ ਉਨ੍ਹਾਂ ਛੁੱਲਾਨਾਲ ਜੋ ਸੂਰ ਖਾਵੇ ਸਨ ਆਵਦਾ ਛਿਡ ਭਰੇ। ਉਹਨੂੰ ਕੋਈ ਖਾਨਨੂੰ ਨਹੀਂ ਦੇ ਦਾ ਸੀ। ਤਦੇ ਉਹਨੂੰ ਸੂਰਤ ਆਈ ਤੇ ਆਖਨ ਲੱਗਾ। ਜੋ ਮੇਰੇ ਪਿਓਏ ਸੀਰੀਆਨੂੰ ਵੀ ਰੋਟੀਦੀ ਪਰਵਾਹ ਨਹੀਂ, ਕਿ ਮੈਂ ਛੁੱਖਾ ਮਰਦਾ ਹਾ। ਮੈਂ ਉੱਠਕੇ ਆਵਦੇ ਪਿਓ ਕੋਲ ਜਾਵਾਂਗਾ ਤੇ ਉਹਨੂੰ ਆਖਿਆ ਜੋ ਪਿਓ ਸੇ ਤੇਰਾ ਤੇ ਰਥਦਾ ਗੁਣਾਗੀ ਹਾ। ਮੈਨੂੰ ਹੁਨ ਸਜਦਾ ਨਹਾ ਜੋ ਤੇਰਾ ਪੁੜ ਸਦਾਵਾ। ਮੈਨੂੰ ਆਵਦੇ ਸੀਰੀਆ ਵਿਚ ਰਖ ਲੈ। ਫੇਰ ਉਹ ਟੁਰਕੇ ਆਵਦੇ ਪਿਓ ਕੋਲ ਜਾ ਨਿਕਲਨਾ। ਤੇ ਉਹ ਅਜੇ ਸੂਰ ਹੀ ਸੀ ਜੋ ਉਹਦੇ ਪਿਓਣੂੰ ਉਸ ਤੇ ਤਰਸ ਆਂਗ, ਤੇ ਭਜਕੇ ਉਹਨੂੰ ਗਲ ਲਾ ਲਿਆ ਤੇ ਉਹਨੂੰ ਸੂਮਜਾ। ਪੁੜ੍ਹਨੇ ਪਿਓਣੂੰ ਆਖਿਆ ਜੋ ਬਾਪੂ ਮੈਂ ਰਥਦਾ ਤੇ ਤੇਰਾ ਗੁਣਾਗੀ ਹਾ। ਮੈਨੂੰ ਹੁਨ ਲੈਕੀ ਨਹੀਂ ਜੋ ਹੁਨ ਤੇਰਾ ਪੁੜ ਸਦਾਵਾ। ਉਹਦੇ ਪਿਓਨੇ ਆਵਦਿਆ ਸੀਰੀਆਨੂੰ ਆਖਿਆ ਭਈ ਚੰਗੇ ਤੋਂ ਚੰਗੇ ਲੀਜੇ ਕਵਹ ਲਿਆਓ ਤੇ ਏਹਨੂੰ ਪਨ੍ਹਾਓ ਤੇ ਹੱਥ ਵਿਚ ਮੁੰਦਰੀ ਤੇ ਧੋਰਾ ਵਿਚ ਜੂਤੀ ਪਵਾਓ। ਅਸੀਂ ਖਾਈਏ ਤੇ ਮੌਜਾ ਕਰੀਏ ਜੋ ਏਹ ਮੇਰਾ ਪੁੜ ਮਰ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਜੀਆ ਹੈ ਗਾਵਾਚ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਲਛਨਾ ਹੈ। ਫੇਰ ਉਹ ਖੁਸ਼ੀ ਮਨਾਵਨ ਲੱਗੇ।

ਤੇ ਉਹਦਾ ਵੱਡਾ ਪੁੜ ਖੇਤ ਸੀ। ਜੋ ਘਰਦੇ ਨੇੜੇ ਆਯਾ ਤਾਂ ਗਾਵਨ ਤੇ ਨਚਲਾਂ ਵੀ ਅਵਾਜ਼ ਸੁਣੀ। ਤੇ ਇਕ ਸੀਰੀਨੂੰ ਬੁਲਕੇ ਪੁਛਿਆ ਜੋ ਏਹ ਕੀ ਹੈ। ਉਸਨੇ ਉਹਨੂੰ ਆਖਿਆ ਜੋ ਤੇਰਾ ਭਰਾ ਆਯਾ ਹੈ, ਤੇ ਤੇਰੇ ਪਿਓਨੇ ਰੋਟੀ ਕੀਤੀ ਹੈ ਜੋ ਭਲਾ ਚੰਗਾ ਘਰ ਆਯਾ ਹੈ। ਉਹਦੇ ਜੀ ਵਿਚ ਗੁੱਸਾ ਆਯਾ ਜੋ ਘਰ ਨ ਵੜਾ। ਫੇਰ ਉਹਦੇ ਪਿਓਨੇ ਆਕੇ

ਮਨਾਜਾ। ਓਸਨੇ ਆਵਦੇ ਪਿਛਨੂੰ ਆਖਿਆ ਜੋ ਦੇਖ ਆਨੌਂ ਵਰਹੇ ਮੈਂ ਤੇਰੀ ਟਹਲ ਕੀਝੀ
ਤੇ ਕਦੇ ਤੇਰਾ ਮੌਜ ਨਾ ਕੀਤਾ ਪਰ ਤੂੰ ਕਦੀ ਇਕ ਬਕਰੀਦਾ ਪਠੋਰਾ ਵੀ ਮੈਂਨੂੰ ਨਾ ਸਿੱਚਾ
ਜੋ ਕਦੀ ਆਵਦੇ ਬੇਲੀਆਂ ਵਿੱਚ ਬਹਕੇ ਖੁਸੀ ਮਨਾਵਾਂ। ਜਦ ਤੇਰਾ ਏਹ ਪੁੜ ਆਯਾ ਜਿਨ੍ਹੇ
ਤੇਰਾ ਮਾਲ ਕੰਜਰਾਂ ਵਿਚ ਉਜ਼ਾਗਾ ਸੀ ਤਾਂ ਤੂੰ ਵੱਡੀ ਰੋਟੀ ਕੀਤੀ। ਤਦ ਓਸਦੇ ਪਿਛਨੇ
ਓਹਨੂੰ ਆਖਿਆ ਜੋ ਪੁੜ ਤੂੰ ਤਾਂ ਸਦਾ ਮੇਰੇ ਕੋਲ ਹੈਂ। ਜੋ ਕੁਸ਼ ਮੇਰਾ ਹੈ ਸੋ ਤੇਰਾ ਹੈ। ਵੇਰ
ਖੁਸੀ ਮਨਾਵਨਾ ਤੇ ਖੁਸੀ ਹੋਵਨਾਂ ਚੰਗੀ ਗਲ ਸੀ ਜੋ ਏਹ ਤੇਰਾ ਭਾਣੀ ਮਰ ਗਿਆ ਸੀ ਤੇ
ਮੁੜਕੇ ਸੰਮਿਆ ਹੈ ਤੇ ਗੁਵਾਚ ਗਿਆ ਸੀ ਤੇ ਹੁਨ ਹੱਥ ਆਯਾ ਹੈ॥

[No 16]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

MALWAI DIALECT

(DISTRICT FEROZEPORE TAHSIL MUKTSAR)

TRANSLITERATION AND TRANSLATION

Ih. admide do putr sage Unhā vicho chhote putne
 One man of two sons were Them from among the younger son by
 pionū alhua jo 'bapu jehra lnsa mala mainū
 the father to it was said that, 'father what share property of me to
 ḡwda hai oh mainū d̄ d̄ Tā ohne mal unhānū wand ditta
 coming is that me to give Then him by property them to was divided
 Thorū dinā pichhō chhote putne sab kuchh lattha
 A few days afterwards the younger son by all anything together having
 kar ke ih dur walayatnū utth gla to othe
 made having one distant country to having arisen it was gone and there
 awda mal bhaire lachhnā vich gawayā Jada sab kuchh
 his own property ill conduct in was squandered When all anything
 lag gla, tā othde ih sardar lol gla Osne
 was spent, then that country of one wealthy man near he went Him by
 ohnū awdi paik vich sui charawan ghalia Te oh tarsda si
 him as for his own field in swine to tend it was sent And he desiring was
 jo unhā chilī nal jo sur khundi san awda dild bhari
 that those husks with which the swine eating ice in his own belly le ma, fill
 Ohnū loi khannū nahī danda si Tad ohnū surt ai te
 Him to no one eating for not giving was Then I'm to senses came and
 akhan lagga jo mere piode siri nū vi rotidi parwih
 to say he began that my father of servants to also bread of concern
 nahī te mai bhukkha marda hī Mai utth ke rwe pio
 (is)not and I hungry dying am I arisen having my own father
 kol jawaga te ohnū ahligā jo pio mai tera te Rabdā
 near will go and him to I will say that father I of thee and God of
 gunāhi hī Maīnū hun sajda nahī jo tera put sadawī
 emme am Me to now being proper (it is)not that thy son I may be called
 Maīnū rwe siri vich ral h lai Ther oh tur ke
 Me to thine own labourers among sleep Then he started having
 awde pio lol ja nikalya Te oh mi dur hi si, jo olde
 his own father near went And he still far even was that him of

pionū os te tars ty te bhaj ke ohnū gul la ha
 the father to him on pity came and un laving him to neck it was embraced
 te ohnū chumyā Putrne pionū akhia jo 'bapu
 and him to it was kissed The son by the father to it was said That father
 māī Rābda te teri gundhu hā, māīnū hun luki nahī jo
 I God of and of thee sinner am, me to now wortiness (is)not that
 hun teri put sadīwā Ohde pionc awdāī siriānū akhia
 now thy son I may be called His father by his own servants to it was said
 'bhūi chungtō chungtā hrc kādh hao te ehnū panhāo, te
 ho good than good dress bring forth and this one to put on, and
 hath vich mūdāri te purā vich juti pawao tsī khāie te
 hand in ring and feet in shoes put on, we may eat and
 māujā karie, jo ch mera putr mār gāsi, te hun ja
 happiness may do, because this my son dead gone was and now alive
 hai, gāvach gāsi te hun labhya hai Pher oh khusi
 is, lost gone was and now found is Then they happiness
 manwan ligge
 to celebrate began

Te ohda wadda puti khet si Ju għurde nre aya
 And his elder son (in)field was When house of near he came
 tā gawin te nachāndi twaj suni Te ik siriānū
 then singing and dancing of noise was heard Then one servant to
 bula h̄e puchhia ju eh li hai? Osne ohnū akhia
 called laving it was asked that 'this what is?' Him by him to it was said
 jo tera bhāra aya hai Te tere pionc roti liti hai jo
 that thy brother come is And thy fallas bu feast given is that
 bhala chunga għur aya hai' Ohde ji vich gusxa aya jo
 well sound (to)house he come is His mind in anger came that
 għar na wira Pher ohde pionc a he manaya
 'house not I may enter Then his father by come laving it was entreated
 Osne awde pionū akhia jo dekkh, mā īnne warhe māī
 Him by his own father to it was said that 'see so many in years by me
 teri tħali liti te kade tera moi na lita pu
 thy service was done and ever thy transgression not was done, but
 tū kudi ik bħirida pathora vi māīnū na ditta jo kudi
 by thee ever one goat of kid even me to not was given that ever
 awde behā vich bah le khusi minnawā Jad tera eh
 my own friends among sat laving happiness I may celebrate Now thy this
 puti aya jinhe tera mal kañjara vich uraya si, tā
 son came by whom thy property has lots among squandered was then

tu vaddi roti kitā Tad osde pionc ohnū akhia
 by thee a great feast was given Then his father by him to it was said
 jo 'putr tu tā sada mere kol haī Jo kush mra
 that son thou indeed always me near art What anything mine
 hai, so tera hai Pher khusi manaw'na te khusi how'na
 is that thine is Again happiness to celebrate and happy to be
 changi gul si, jo eh tera bhai mu gis te mur ke
 good thing was, because this thy brother dead gone was and again
 jammia hai, te guwach gis si te bun hithi wā hai
 born is, and lost gone was but now found come is

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNĀJĀB

MALWAI DIALECT

(DISTRICT TEROZEPORÉ TĀHSIL LĀZĪKĀ)

ਕੋਈ ਰਾਜਾ ਸਕਾਰਨੂੰ ਦੁਰਿਆ ਜਾਦਾ ਸੀ। ਰਾਹ ਬਿਚ ਇਕ ਜਟ ਟਿੱਬੇ ਉੱਤੇ ਰਲ ਬਾਹੋਂਦਾ ਸੀ। ਤੇ ਉਹਦੀ ਉਮਰ ਸਭਰ ਆਸੀ ਬਰੋਦੀ ਸੀ। ਰਾਜਾ ਉਸਨੂੰ ਬੇਖਕੇ ਬੋਲਿਆ ਜਟ ਵੂੰ ਬੜਾ ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਕੇ ਰਾਜਾ ਮੈਂ ਨਹੀਂ ਉੱਕਾ। ਇਕ ਚਲਾਇਆ ਤੀਰ ਇਕ ਚਲਾਇਆ ਭੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਆਪਣੇ ਰਾਹ ਲੱਗਾ ਤੇ ਜਦੋਂ ਆਪਣੇ ਘਰ ਪੂਰ੍ਹੇ ਪਿਆ ਤੇ ਦਰਵਾਰ ਲਾਇਆ ਆਪਣੇ ਵਜੀਰ ਕੋਲੇ ਇਸ ਬਾਤਦਾ ਅੰਤਰਾ ਪੁਛਿਆ। ਵਜੀਰ ਸੁਨਕੇ ਸੋਚਾ ਬਿਚ ਪੈ ਗਿਆ। ਜਦੋਂ ਕੋਈ ਜਵਾਬ ਉਹਦੀ ਸਮਝ ਬਿਚ ਨਾ ਆਇਆ ਤਾਂ ਸਤਾ ਦਿਨ ਕੀ ਮੁਹਿਲਤ ਮੰਗ ਲਈ, ਤੇ ਜਿਸ ਪਾਸੇ ਰਾਜਾ ਓਸ ਦਿਨ ਗਿਆ ਸੀ ਪੁਛ ਪੁਛਾ ਕੇ ਓਸੇ ਪਾਸੇ ਵਜੀਰ ਬੀ ਟੁਰ ਪਿਆ। ਚਲਦੇ ਚਲਦੇ ਰਾਹਿ ਬਿਚ ਓਹ ਜਟ ਓਸੇ ਤਰਾਂ ਹਲਵਾਹੀ ਕਰਦਾ ਮਿਲਿਆ। ਵਜੀਰ ਨੇ ਸੋਚ ਕੀਤੀ ਬਈ ਹੋਵੇ ਨਾ ਤਾਂ ਏਹੋ ਜਟ ਹੈ ਜੀਹਦੀ ਗਾਲ ਰਾਜੇਨੇ ਮੇਰੇ ਕੋਲੋ ਪੁਛੀ ਹੈ। ਤੇ ਵਜੀਰ ਓਥੇ ਖੜ੍ਹੇ ਗਿਆ। ਜਟ ਕੋਲੇ ਵਜੀਰਨੇ ਰਾਜੇਦੇ ਆਨਦਾ ਹਾਲ ਪੁਛਿਆ। ਜਟਨੇ ਆਖਿਆ ਰਾਜਾ ਜ਼ਰੂਰ ਆਇਆ ਥੀ। ਗਾਲ ਬੀ ਮੇਰੇ ਨਾਲ ਏਹੋ ਕੀਤੀ ਸੀ। ਵਜੀਰਨੇ ਜਟ ਕੋਲੇ ਏਸ ਗਲਕਾ ਅੰਤਰਾ ਪੁਛਿਆ। ਜਟ ਕਹਿਨ ਲੱਗਾ ਅੰਤਰਾ ਤਾਂ ਦੱਸ੍ਰੀਗਾ ਜੇ ਤੂੰ ਮੇਰੀ ਪਾਨੀ ਪੀਨਵਾਲੀ ਝਾਰੀ ਤੇ ਹੁੱਕਾ ਰੁਪੀਆ ਕਾ ਭਰ ਦੈ। ਵਜੀਰਨੇ ਹੁੱਕਾ ਤੇ ਝਾਰੀ ਰੁਪੀਆ ਨਾਲ ਭਰ ਦਿੰਤੀ। ਜਟਨੇ ਅੰਤਰਾ ਮਨ ਛਾਉਦਾ ਵਜੀਰਨੂੰ ਆਖ ਸੁਨਾਇਆ। ਵਜੀਰਨੇ ਜਾਕੇ ਰਾਜੇਨੂੰ ਸੁਨਾਇਆ ਤੇ ਅੰਤਰਾ ਠੀਕ ਠੀਕ ਰਾਜੇਦੇ ਮਨ ਲੱਗਾ। ਧਰ ਰਾਜੇਨੇ ਸੋਚ ਕੀਤੀ ਕੇ ਜਟ ਬਿਨਾ ਏਸਦਾ ਅੰਤਰਾ ਕਿਸੇਨੂੰ ਮਲ੍ਹਮ ਨਹੀਂ ਸੀ। ਵਜੀਰਨੇ ਓਸੇ ਕੋਲੇ ਪੁਛ ਕੇ ਵੱਸਿਆ ਹੈ। ਏਹ ਸੋਚ ਕੇ ਰਾਜਾ ਜਟ ਕੋਲੋ ਜਾਕੇ ਕਹਿਨ ਲੱਗਾ ਜਟ ਤੂੰ ਬੜਾ ਉੱਕਾ। ਜਟ ਬੋਲਿਆ ਰਾਜਾ ਮੈਂ ਨਹੀਂ ਉੱਕਾ। ਇਕ ਭਰਾਈ ਝਾਰੀ ਤੇ ਇਕ ਭਰਾਇਆ ਹੁੱਕਾ। ਰਾਜਾ ਸੁਨਕੇ ਰਾਜੀ ਹੁਆ। ਇਸ ਅਕਲਦਾ ਇਨਸਮ ਦੇ ਕੇ ਘਰਨੂੰ ਮੜ ਗਿਆ ॥

[No 17]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI

MALWAI DIALECT

(DISTRICT LEROZEPORI PĀHSIL TĀZILKA)

TRANSLITERATION AND TRANSLATION.

Koi raja sakarnū turia jāda si Rah bich ik jat
A Raja hunting for started going was The way in a Jatt

tibbe utte hal bahoda si, te uhdi umar satai 'si
a sandy hillock on plough ploughing was and I'm of age seventy eighty

baredi si Raja usmū behk ke bolia Jat tū bara
years of was The Raja him seen having said Jatt thou very

ukka Jat bolia le raja maī nahī ukka Ik
acted foolishly The Jatt said that Raja I not acted foolishly One

chalaia tir, ik chalaia tukka Raj sun ke
propelled a(sharp) arrow one proppelled a blunt arrow The Raja heard having

apne rah lagga tc jidō apne ghai pūlhch pia, te
on his own road continued and when in his own house he arrived and

daiwtr laia apne wāju lolo is bida intā puchhna
a dasbaī held his own minister from this thing of purpose was inquired

Waju sun le sochā bich paigia Jadō koi jawab uhdi
The minister I said having thinking in fell When any answer flat of

samajh bich nī na tā satā dñā ki mulhalat mang lai,
understanding in not came then seven days of despite was asked for (and) obtained,

te jis pase raja os din gria si puchh puchha ke
and in what in direction the Raja on flat day gone was asked inquired having

ose pase wājur bi tur pia Chalde chalde
towards flat very direction the minister also started In going in going

rahi bich oh jat ose taia hal wali haidā mila
the way in that Jatt in flat very manner plough ploughing doing was met

Wajune soch liti bai hove na tī cho
The minister by thought was made to he may be (may he)not then this very

jat hai jhudi gul rājeno meto lolo puchhnu hu Te wāju
Jatt is whom of word the Raja by me from inquired is And the minister

ōthe khao gria Jat lolo wajune rājede
there standing having become went The Jatt from the minister by the Raja of

āndi hal puchhna Jat ne ilhi 'rāja
coming of the circumstance was inquired The Jatt by it was said 'The Raja

jarur aam thi, gal bi mere mal eho kiti si Wajirne
 certainly come was, word also me of with by him made was The minister by
 jat kolo es gal kri antra puchhia Jat Lahin lagga
 the Jatt from this word of purport was inquired The Jatt to say began,
 'antra ta dassuga je tu meri panj pin wali jhari te
 'the purport then I will show if thou my water drinking for jug and
 hukka rupia ha bhar dai Wajirne hukka te jhari rupia
 huqqa i upes of fill' The minister by the huqqa and jug i upes
 mal bhar ditta Jatne antra man bhaoda wajirne
 with were filled The Jatt by the purport mind nature of the minister to
 akh sunam Wajirne ja le rajen
 having told was caused to be heard The minister by gone having the Raja to
 sunam te antra think think rujede man
 it was caused to be heard, and the purport accurately the Raja of mind
 hingga Par rajene soch kiti le 'jat bina
 became attached But the Raja by thought was made that the Jatt without
 esda intra lisenu malum nahi si Wajirne ose
 this of purport anybody to know not was The minister by that very man
 kolo puchh ke dassia-hai' Eh soch le raji jat
 from inquired having shown it is' This thought having the Raja the Jatt
 kolo ja le kahin lagga, 'jat, tu bara ukha' Jat
 near gone having to say began 'Jatt, thou very acted foolishly The Jatt
 bohra, 'raji, mai nahi ukha Eh bharai jhari te ik
 said 'Raja I not acted foolishly One was filled the jug and one
 bharai hukka' Raja sun-ke raji hua, is
 was filled the huqqa' The Raja heard having pleased became, this
 ikalda inam de le ghar nu mur gla
 wisdom of reward given having the house to returned

FREE TRANSLATION OF THE FOREGOING

Once upon a time a certain king went a hunting. On the way he saw a Jatt ploughing his field on the top of a sandy hillock, and he seventy or eighty years old. The king called out to him, 'Jatt, you are a fool'¹ The Jatt replied 'Sire I am not a fool. Some people can shoot with sharp arrows, and others have only blunt ones to shoot with.' The king proceeded on his way. When he reached home he called a *darbar* told his vizier what the Jatt had said, and asked him what the meaning of it was. The vizier set to work a thinking, but couldn't hit on the right meaning, so he begged for seven days' grace and got it. Then he traced the steps of the king, asking as he went where

¹ These *tikas* or sandy hillocks are not worth much for cultivation. There are several proverbs dealing with the ease with which they are ploughed owing to the light nature of the soil and the miserable return which comes in the shape of crops. See for instance Mr Macdonach's *Selected Agricultural Proverbs of the Punjab* Nos. 6^o and 71.

His Majesty had gone, and finally saw the same Jatt ploughing away on the top of his hillock. The vizier thought to himself that this was probably the fellow who had told the king the puzzling saw so he stopped there and asked him if the king had been that way lately. 'Indeed he has' said the Jatt 'and I had a talk with him.' Then the vizier asked the Jatt the meaning of what he had said, and the other replied that he would tell him if the vizier would fill his water pot and his hookah with rupees. The vizier did so, and the Jatt told him the meaning of the dark saying. Then the vizier returned to the palace and explained it to the king, who was much pleased with the explanation. But the king said to himself that the only person who could have known the meaning of the saying was the Jatt himself and that the vizier must have got it from him. So he went off to the Jatt again and again said, 'Jatt, you are a fool.' The Jatt replied 'Sir, I am not a fool. One thing, my drinking pot, and another thing, my hookah, have both been filled with rupees.' Then the king was much pleased, and after giving him a reward for his intelligence returned to his palace.

* The Jatts sang and played with a second rejo, dor together form a rhymed couplet. This is —
 ik chala a si ik chala a t kka
 ik Maru jhara te ik Maru a h kka

[No 18.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJĀBI.

MALWĀI DIALECT.

(NABUA STATE, DISTRICT PHUL.)

ਇਕ ਰਾਜੇਦੇ ਸਤ ਧੀਆਂ ਸਨ। ਇਕ ਦਿਨ ਰਾਜੇਨੇ ਓਨ੍ਹਾਂਨੂੰ ਆਖਿਆ ਯਉਂ
 ਤੁਸੀਂ ਕੀਦਾ ਭਾਗ ਖਾਂਦੀਆਂ ਹੋ। ਛੀਆਂਨੇ ਆਖਿਆ ਆਸੀ ਬਾਪੁ ਤੇਰਾ ਭਾਗ ਖਾਂਦੀਆਂ
 ਹਾਂ ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਮੈਂ ਤਾਂ ਅਪਨਾ ਭਾਗ ਖਾਂਦੀ ਹਾਂ। ਤਾਂ ਰਾਜੇਨੇ ਆਖਿਆ
 ਮੈਂ ਥੋੜ੍ਹੀ ਕਿਹਾ ਜਿਥਾ ਪਿਆਰਾ ਲਗਦਾ ਹਾਂ। ਛੀਆਂਨੇ ਆਖਿਆ ਤੂੰ ਸਾਨੂੰ ਖੰਡ ਬਰਗਾ
 ਪਿਆਰਾ ਲਗਦਾ ਹੈਂ। ਤੇ ਸਤਮੀਨੇ ਆਖਿਆ ਤੂੰ ਮੈਨੂੰ ਨੂਨ ਬਰਗਾ ਪਿਆਰਾ ਲਗਦਾ
 ਹੈ। ਤਾਂ ਰਾਜੇਨੇ ਰਰਖ ਕੇ ਆਖਿਆ ਏਹਨੂੰ ਕਿਸੇ ਲੰਗੜੇ ਲੂਲੇ ਨਾਲ ਬਿਗ ਦੇਓ
 ਕੇਂਦੇ ਵਿਚ ਕਿਵੇਂ ਅਪਨਾ ਭਾਗ ਖਾਉਂਗੇ। ਤਾਂ ਓਹ ਇਕ ਲੰਗੜੇ ਨਾਲ ਬਿਗ ਦਿੱਤੀ।
 ਓਹ ਵਿਚਾਰੀ ਲੰਗੜੇਨੂੰ ਖਾਰੀ ਵਿਚ ਪਾ ਕੇ ਮੰਗਦੀ ਖਾਂਦੀ ਪਈ ਵਿਰਦੀ। ਇਕ ਦਿਨ
 ਖਾਰੀਨੂੰ ਇਕ ਛੱਪੜ ਤੇ ਕੰਢੇ ਤੇ ਧਰ ਕੇ ਆਪ ਮੰਗਨ ਚਲੀ ਗਈ। ਤਾਂ ਲੰਗੜੇਨੇ
 ਕੀ ਦੇਖਿਆ ਕਿ ਕਾਲੇ ਕਾਂ ਛੱਪੜ ਵਿਚ ਬੜ ਕੇ ਬੱਗੇ ਹੋ ਹੋ ਨਿਕਲਦੇ ਆਉਂਦੇ ਹਨ। ਤਾਂ
 ਓਨਾਂਦੀ ਰੀਸਮਰੀਸੀ ਲਗਦਾ ਬੀ ਰੁੜ੍ਹਦਾ ਧੈਰਦਾ ਛੱਪੜ ਵਿਚ ਜਾ ਛਿੱਗਾ ਤੇ ਓਹ ਨੌ ਬਰ
 ਨੌ ਹੋ ਗਿਆ। ਤਾਂ ਜਦ ਓਹਦੀ ਬਹੁ ਮੰਗ ਤੰਗ ਕੇ ਆਈ ਤਾਂ ਓਹ ਆਉਂਦੀਨੂੰ ਰਸੀ
 ਬਾਜੀ ਹੋ ਕੇ ਬੜ ਗਿਆ॥

[No 18]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

MALWAI DIALECT

(NABHA STATE DISTRICT PHUL)

TRANSLITERATION AND TRANSLATION.

Ik rajede s̄it dhiā san Il din rajne
 One Raja of seven daughter's were One day the Raja by
 unhānū al hua 'dhuo tusī lida bl̄ig khādiā ho ?
 them to it was said 'daughters You whom of fortune eating are ?
 Chhānē al hua 'isi b̄ipu, t̄era bl̄ag khādiā hā Ti
 The sir by it was said 'we father, thy fortune eating are And
 satmīne al hua 'mai t̄ā apnā bh̄ig khādiā hā Ti
 the seventh by it was said 'I verily my own fortune eating am' Then
 rajene al hua 'māi thonū kha jya p̄iā la hā ? Chhānē
 the Raja by it was said 'I you to what like dear seeming am ? The sir by
 akhia tū s̄inū khānd bugi p̄iā ligdi hui
 it was said 'thou us to sugar like dear seeming art (i.e. seemest to be)
 Tu satmīne akhia 'tū mainū nun bargi
 But the seventh by it was said, 'thou me to salt like
 p̄iā ligdi hai Ti rajene hākhā hā akhia,
 dear seeming art Then the Raja by become angry having it was said
 'ehnū kis langūluk nāl bilā dū Dekho phu lākū apna
 'this one to some lame maimed with marry See then how her own
 bl̄ag l̄haugī Ti oh ik langūlūl bilā dattī
 fortune she will eat Then she one lame man with was married
 Oh vichānī langānū khāri-vich p̄ile māndi lāhā
 That poor girl the lame man to a basket in put having begging eating
 pān phundi Il din khārinū il chhappan te lande te
 fallen used to wander One day the basket to one pond on the bank on
 dhār hā ap mangān chālā gū, tī langāne hā
 placed having herself to beg went away, then the lame man by what
 dhār hā lī lālū kā chhappan vich bālā bagge
 was seen that black eorous the pond into entered having white
 hu ho nāl alde wāde han Ti onādi nāmā nāsi langāne
 becoming becoming coming out are Then them of in imitation the lame man
 bi rāhdā pāda chhappan vich ja dīgī, te oh
 too rolling tumbling the pond into having gone fell, and he
 voi ta PART I

nau bar nau ho gr̄i Te jad ohdi bahu mang tang he ai,
fresh and well *became* *And* *when* *his* *wife* *begged having* *came,*
 tā oh aśdīnū rājī baji ho ke khar gia
then *he* *coming for* *perfect healthy* *become having* *he stood*

FREE TRANSLATION OF THE FOREGOING

(The following folktale is current all over India. Another version of it will be found on p. 309, Vol. V, Pt. II of this Survey. It will be noticed how the opening agrees with that of the story of King Lear.)

Once upon a time there was a king who had seven daughters. One day he asked them by whose good fortune they were enjoying life. Six of them said that they did so by his good fortune, but the seventh said that it was by her own good fortune.

Then the king asked them like what did they love him. The six said they loved him like sugar, but the seventh said she loved him like salt.

Then the king burst into a fury and ordered her to be married to some maimed cripple. 'Let us see,' said he, 'how she enjoys life by her own good fortune.' So they married her to a cripple, and as is the manner of people of that class, she put him in a basket, and carried him about asking for alms.

One day she put the cripple down on the bank of a pond, and went off to beg by herself. While she was away, the cripple observed that black crows came and bathed in the tank and that when they came out their feathers were white. So he rolled and tumbled to the edge of the water and bathed as they had done. He immediately became clean and whole, and when his wife returned she found him standing there hale and hearty.



[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP-

PAÑJABI

MALWAI DIALECT

(STATE PATIALA, THAWA GOBINDGADH)

دیکھو کمٹے ہنڈہ بال ہنٹھی دب ہمڈی ہے سچے ہنڈہ وحہ بُراںی
 ہے - سوھلیں روکھہ دے ہنڈہ حعہ اور حل دا بوڑا دھرنا ہے - اونچے اک مڈا
 بیٹھا ہے - ہالی بخارہ پہہ بھٹی بال اٹھا ہے ہل اور بلداں بون لکے
 موبہہ اندھرے کھد کھد وحہ پھوپھا ہے - سکھر دوہرے بیوس روٹی
 لناویدی ہے - اسہ حوتا ڈھال سددا ہے - بلداں بون کمہ پاویدا ہے آپ
 ہنڈہ موبہہ دھو ٹھڈا ہو کے روٹی کھاندا ہے حقہ سددا ہے - بلداں بون
 پاسی پلاویدا ہے بھوڑا حرے رشددا ہے - بیوس ساگ لے حاندی ہے -
 بھاہلا کم ہویدا ہے - بان بخارہ اسی دھنڈے وحہ آئہن کر سددا ہے - بہنس
 بان ھور کم دھنڈا کردا ہے - دس جھے ہل اور بلداں بون لکے کھر
 آوندا ہے - حرھی دا بھار لناویدا ہے - بلداں موبہرے پاویدا ہے - بیوس دھار
 کٹڈی ہے - روٹی پکاویدی ہے - اسہ حاو بال مٹنڈے کٹپاں وحہ بیٹھہ لے
 کھاندا ہے - پھر اس صبح بال لتائی سال لے سویدا ہے کہ بادشاہان بون
 بھلان دے بھوارے ارتے بھی بہیں بھیاویدی *

[No 19]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

MALWAI DIALECT

(STATE PATIALA THANA GOBINDGADH)

TRANSLITERATION AND TRANSLATION.

Dekho	khabbe	hatth nal	hatthi	dab chhaddi hai	sajje	hatth vichh
See,	left	hand with	plough handle	pressed is	right	hand in
purani	hai	Soñe	rokhde	heth	huqqa	aur
ox whip	is	In front	a tree of	beneath	hookah	and
dhara hai	Uttie	ik	munda	baitha hai	Jalda	taura
placed is	There	a	child	seated is	The cultivator	the poor man
puh	phati	nal	utha hai	Hal	aur	bichari
dawn	bursting	with	risen is	Plough	and	oven
ädhere	khet	vichh	phañcha hai	Sikhar	do pahre	tivi
in das k	the field in	as	wed is	Highest point	at midday	roti
hyañdi hai	Eh	jotta	dhal dida hai	Baldanu	le ke	muh
bringing is	He	plough	loosening is	The oxen to	taken having	face
päñda hai		Ap	hatth	Baldanu	kakh	
causing to fall he is		Himself	hand	mouth	the oxen to	cut grass
ho ke	roti	khada hai	huqqa	dh	thunda	
become having	bread	eating he is	pida hai	having washed	cool	
palañda hai		Thora	chur	dh	pani	
causing to drink he is		A small	pai	rahndi	the oren to	
sag	le jadi hu	Chur	rahndi	hai	water	
vegetables	taking away is	Much	work	remaining he is	The wife	
isi	dhande vichh	atthan	becoming is	Then	the poor fellow	
this occupation in	sun set	making he is	Other wise	the poor		
karda hai	Din	chhipte	hor	lamm	business	
doing he is	The day	on being hidden	kar dida	lamm		
ghar	aüda hai	Charhida	bhar	dhanda		
house	coming le is	Todder of	load	dhanda		
päñda hu	Tivi	dhär	hiddi	le ke		
causing to fall he is	The wife	milk	dhawing is	oxen		
Eh	chao nal	mundé	lurya vichh	baldu		
He	delight with	sons	daughter's among	taken laru g		
			sat having	Roti		
				pikiñdi hai		
				Bread		
				cooling she is		
					Phur	
					Again	

is mauj nal lattā nīsal ke sōda hai, li badshahānū
this comfort with legs stretched having sleeping he is, that kings to
 phullāde bichhaune utte bhi nahi thaſūd¹
flowers of bed on even not experiencing(ase)

¹ For a T Tr nsl t on of the Poem see p 69v

BHATTIANI

The Bhatis (or as they are called in the Punjab Bhattis) are a Musalman tribe of Rajput origin which is found widely distributed over the Punjab and North Western Rajputana. They are specially strong in North Bikaner and in that portion of the Ferozepore District which is immediately adjoining. This part of the country is known as Bhattiana and one of its chief towns is the famous stronghold of Bhatner. Owing to the leading part taken by the Bhatis in this part of the country in the beginning of the 19th century, the word Batti became applied to all the Musalman residents of this tract and their name became almost synonymous with Rath or Pachhada—the title given to the Pachhada Musalmans (a different tribe) of the Ghaggar Valley.¹

We have seen that one of the names given to the dialect of Panjab spoken by the Pachhada Musalmans was Rathu and as just explained the same name is given to the dialect of the Bhatis of Bikaner while the dialect spoken by the Bhatis of Ferozepore is locally known as Rathau. The two Rathus are not the same dialect for the Rath of the Pachhada Musalmans is as we have seen a mixture of Powadhi Panjab with Western Hindi while the Rathu or Rathauri of the Bhatis is Malwai Panjab mixed with the Bagri of North Bikaner.

It will have been observed that this Rathu is a tribal language. In the south of the Fazilka Tahsil of Ferozepore all the inhabitants (whether Bhatis or not) speak a language locally known as Bagri. An examination however of the specimens of this form of speech which have been received from Ferozepore shows that it is not Bagri at all. It is exactly the same as the Bhitti Rathu a mixture of Panjab and Bagri with the latter predominating.

The Bhatis of Ferozepore appear under various names (usually those of sub-clans) such as Watto Joya Russiwatts or Rathauri. The last name accounts for the title Rathauri given to their dialect in that district. It is spoken for a considerable distance up the right bank of the Sutlej in the Fazilka and Mardot Talukas and is the same as the Rathu of Bikaner and the Bagri of Fazilka—simply a corrupt Panjab much mixed with Bagri. The proportions of the two forms of speech differ according to locality but over the whole of these three areas the general characteristic of the language is the same and as some general name is required to include all the varieties of this mixed dialect I call it Bhattiani from its head quarters—Bhattiana. Under its various names Bhattiani is reported to be spoken by the following numbers of people—

Rath of Bikaner	000
Bagri of Ferozepore (Fazilka)	56 000
Rathauri of Ferozepore	38 000
TOTAL BHATTIANI	16 000

In the year 1824 the Serampore Missionaries translated the New Testament into this dialect which they called the Bhutuner (*i.e.* Bhatner) Language.

As specimens of Bhattiani I give a complete version of the Parable of the Prodigal Son in the Rathu of Bikaner, and also extracts from it in the so-called Bagri and in the Rathauri of Ferozepore. Finally for the sake of comparison I give a similar extract from the Serampore Bhatneri version of 1824.

RĀTHĪ OF BIKANER

The version of the Parable here given well illustrates the foregoing remarks. The language is a mixture of Panjabī and Bagri with here and there an idiom borrowed from the Lahnda spoken to the west. Thus, take the very first line. *Hek*, one, is Lahnda, *de* (plural masculine), of, is Panjabī, *ha* (plural masculine) is Bagri. So, elsewhere, *jasđ*, I will go, is a Bagri future with a Panjabī termination, *bhaj-ge*, having run, is Bagri, *khāđe-ha*, they were eating, is half Panjabī half Bagri, *tusada*, your, is Panjabī, *tha-o*, you, is Bagri. It is unnecessary to go into further detail.

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

BHATTIAVI (RATHI) DIALECT

BIKANER STATE

हेक आदमीदे दोय पूत हा। उसदे छोटे पूत पिजनूँ अखा हे पिज माल विच जिडा मेरा हिसा होवे मैनूँ देहे। उसनूँ तदौँ माल बॉट दौता। देर दहाडे नहीं हुए छोटा पूत सब कुज कठा करने दूर देस जाँदा रहा और उथे लुचपणे विचे आपणा माल गमा दौता। और वो सबो कुज भजा चुका तब उस देस विचे डाढा काल पद्या और वो गरीब हो गया। और वो उस देसदे रैणेवालेदा नोकर हो गया। और उसने तिसनूँ अपने खेच विच सूरनूँ चरावणनूँ घाला। और उसने उन छैलडा नाल अपणा हिठ भरणा चाता था जिनाँनूँ सूर खाँदे-हा। और कोई उसनूँ कुज नाहीं देता-हा। जदौँ उसनूँ चिता आया और उसैँ अखा के मेरे पिजदे कितने मेरेनतीयोंनूँ फादल टिकियाँ बथाई थीं और असाँ भूख नाल मरदा हाँ। मैं उठाने पौज नाल जासाँ और उसनूँ अखसाँ हे वावा मैने बेहेसनूँ काण्ड कीती और तुसाडे आगे गुना कीता। असाँ फिर तुसाडा पूत कहावणे के लायक नहीं छँ। आपदे मेरेनतीयों विच हेकदी जागे मैनूँ कर-लो। तदौँ वो उठते आपदे पौजदे पासे गिया। मगर वो दूर हा तदौँ पिज उसनूँ देखते तरस कीता। और भाज-गे उसनूँ गले नाल लगाते उसनूँ चूमा। पुच उसदे वापनूँ अखा हे पिज मैने बेहेसने काण्ड कीती और आपदे सामने गुना कीता और फिर थारे पुच तेरा झुहावण लायक नहीं छँ।

मुड़ उसदे पिजने आपदे नोकरानूँ अखा पुचनूँ थौगड़े अछे पर्धाबो और उसदे हथ विच सुदड़ी और पेरों जूती घतावो और आपाँ खाते मजे करें। क्यूँके पुच मेरा मुयां हा मरते सुड़ आया है। खड़ी गया हा मुड़ लाभ्या है। तदाँ वो मजे करण लगे ॥

उसदा बड़ा पुच खेचच हा। जदाँ वो अमदा हुया घरदे कोल आया तदाँ बाजते नचणदा खड़का सुणा। आपदे नोकराँ विचूँ हैक नोकरानूँ आपदे कोल सदते आखा के ॥ ॥ ॥। उस अखा तेरा भीरा आया है आपदे पिजने चंगा खाँणा कीता है इस वासे जो उसनूँ भला चंगा लादा है। उसने कावड़ कीती। उस घर विच आवणा ना चाया। इस वासे उसदा पिज बाहार आते उसनूँ मनावण लगा। उस पिजनूँ जबाब दौता की बेखो मैं इते वराँ-तूँ तुहाड़ी खिदमत करदा-हा। आपदे हुकमनूँ कदे अदुल न कीता। आप मैनूँ कदे हैक लेला भी न दौता को मैं आपदे बेलीआँ नाल खुसी करदा-हा। मगर आपदा ए पुच जो चंजरीआँदे नाल रलते आपदा सब कुज भंजा-देता जू आया उसदे वासे आप चंगा खाँणा कीता। पिज उसनूँ अखा पुच तूँ नित मेरे नाल रहेदा-है। जो कुज मेरा वो सबो कुज तेरा है। मगर डाढ़ी खुसी करणी ठौक हार्दू। क्यूँके तेरा

[No 20]

INDO-ARYAN FAMILY.

CENTRAL GROUP

PANJABI

BHATTIANI (RAINI) DIALECT

BIKAVER STATE

TRANSLITERATION AND TRANSLATION

Hek admide dov put ha Usde chhote put piunu
 One man of two sons were Item of by the younger son father to
 akha he pru mal vich jera mela hisa howe mai nu
 it was said O father property in as much ny slate may be me to
 dehe Us nu tada mal bat dita Dher dhare nahi
 give Him to then property having divided was given Many days not
 hue chhota put sab kuj kathai kaine du des
 became the younger son all whatever together made having afar country
 jada iaha or uthe luchpane vich apna mil guma dita
 went away and there riotousness in his own property was squandered away
 Oi wo raho kuj bhaja chuka tab us des viche dadha
 And le all-whatever had wasted completely then that country in a great
 hal paya or wo garib ho gaya or wo us desde rainwaleda
 famine fell and le poor became and le that country of an inhabitant of
 nokhi ho gaya Oi usne tisnu apne kheti vich sunu chhawannu
 servant became And him by him as for his own field into swine to grazing for
 ghalo Oi usne un chhlnha nal apna didh bharna
 it was sent And I'm by(sic) those husks with his own belly to fill
 chata tha jinanu sun khade ha, or loi usnu kuj nahi
 wishing was which to swine eating-were, and anyone him to anything not
 deta ha Jadu usnu cheta aya or usa akha he mere
 giving was Then I'm to sense came and by him it was said that 'my
 pride krite mehenatyonu phadal tikiya bandi thi or
 father of low-many labours to superfluous bread being prepared was and
 asa bhukh nal marda ha Mai uthine piu nal jasa or usnu
 I hunger with dying am I arisen having father near will go and him to
 alkha he baba maine behestnu kand kiti oi tusade age
 I will say O father, me by heaven sun was done and you of before
 guna kita, asa plur tusada put lahawane ke layak nahi hui,
 offence was done, I again you son being called of worthy not am,
 apde mehenatya vich heldi jage mainu kar lo", Tada wo
 your own labours-n one of in-place me to male", Then he

uthte ap de prude pase gya Magai wo dur ha tda
 on aising his own father of near went But he far was tlen
 piu usnū dekhite taas kita or bhaj ge usnū¹
 by the father I am to on seeing compassion was done, and sun laving I am to
 gale nal lagate usnū chuma Puta usde bīpnū
 tle neck on on applying him to it was kissed By the son I is father to
 akha he piu maine behestne kand kiti or apde
 it was said O father me by heaven to sin was done and You Honours of
 samne guna kita or phu thale puti tera kuhawan laval
 before offence was done and again to you son thy to be called worldly
 nahi hū Mui usde piu ne apde nokrānū akha 'putrñū
 not I am But I is father by his own servants to it was said the son to
 thigre achhe pīdhawo or usde hath vich mudadi or peiñ juti
 a robe good cause to wear and his hand in a ring and on feet sloes
 ghatawo or apañ khate maje kare lyū ke puti mera
 put and we all eating merriment may make because that the son my
 maya ha maite mui aya hai khari gaya ha mur labhya hai' Tada
 dead was on dying again come is, lost gone was, but found is' Then
 wo maje karan lage
 they merriment to do began

Usda bada puti lhetiach ha Jada wo amda huya gharde hol
 His elder son field in was When he while coming house of near
 aya tada bajte nachanda kharka suna Apde nokrānū vishū
 come tlen in-musicling dancing of noise was heard His own servants from among
 hek nokarnū apde kol sadte akha he * * * Us
 one servant to himself of near in calling it was said that, * * * By him
 akha tera bhua aya hai, apde piune changa khānā
 it was said 'thy brother come is You Honours of father by good feeding
 kita hai, is waste jo usnū bhala changa ladya hai' Usne lawar
 done is for this reason that him to good well obtained is' Hem by anger
 kiti us ghar vich awan na chaya Is waste usda
 was made by I am house in coming not it was wished For this reason his
 piu bahar ate usnū manawan liga Us piunū jawab
 father out in coming I am to to persuade began By I am the father to reply
 dita li vel ho mī ite varā tū tubadī khidmat karda ha
 was queen tlat see I so many years from your service doing was,
 apde hukumnū kide adul na kita Ap
 You Honours of order to ever disobedience not was done By You Honour
 munū kide huk lela bhi na dita ke mai apde behā nal
 me to ever one lid even not was given that I my own friends with

khusi karda ha Magan apdi e putr jo kānjiāde
 pleasure might have made But Your Honour of this son, who has lots of
 nal rīte apdi sab huj bhanja deta ju
 with in living Your Honour of all anything squandering(was), as soon as
 aya usdā waste ap changa khāna hita' Piu
 he came him of for by Your Honour good feast was-made' By the father
 usnū akha putr tū nit meiñ nal rāheda hui, jo huj meia
 him to it was said, 'son thou always me of near living art whatever mine
 wo abo huj tera hai, māgnī dadhi khuri kāmī thik hai,
 that all anything thine is, but much rejoicing to do proper is,
 ' Lāyū ke tera bhura muya huwa mur jī aya hui, khuri gāvā ha
 because that tly brother dead was, again alive has become, lost was
 mun labh gaya hai'
 again found is'

SO-CALLED BĀGRĪ OF FEROZEPORE.

Fifty-six thousand people are reported to speak Bāgrī in the Fazilka *Tahsil* of the Punjab District of Ferozepore, along the Bikaner border. An examination of the specimens sent shows that this dialect has none of the typical Bāgrī characteristics, such as the genitive in *gō* and the like. It is bad Pañjābī, like the Rāthī of Bikaner mixed with some Bāgrī forms. No importance attaches to this mixed dialect, and it will suffice to give as an example of it a brief extract from a version of the Parable of the Prodigal Son in transliteration only. The original was written in the Persian and also in the Gurmukhī character.

[No. 21.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBL.

BHATTIĀNĪ (SO-CALLED BĀGRĪ) DIALECT. (DISTRICT FEROZEPORE, TAHSIL FAZILKA.)

Ek mānas-rā dē bētā hā. Wā-miā chhōrō bētō bāp-nē
A man-of two sons were. Them-in-from (the-) younger son father-to
 kahiō, 'ō bāp māl-rā hisā jikā āwē mi-nē dē.'
said, 'O father property-of share which comes (-to-me) me-to give.'
 Janā pāchhē bi-nē māl-rā pāti bāt-dīni. Thōrē
Then afterwards them-to property-of shares was-divided. A-few (days)
 pāchhē chhōtakīō bētō saglō dhan-māl bhēlō kar-kē
after the-younger son the-whole property collected having-made
 dūr dēs-nē utlō-giō. Bathē āpnō māl harāmākārī-mai
a-far country-to having-arisen-went. There -his-own property debauchery-in
 khō-diō. Janā saglō māl khō-dinō, bī dēs-rē ek
was-wasted. When whole property was-wasted, that country-to a
 bhāgwān-kē jā-lāgiō. Bā-nē apnē khēt-mai sūr
wealthy-man-in-of having-gone-he-was-joined. Him-by his-own fields-in swine
 charāw bhējiō. Bai-rā jī qabkiō ki ai chhūtkā-hū khā-liō,
to-graze he-was-sent. His desire arose that these husks-even I-may-eat,
 jikā sūr khai-hai; ki bi-nē aisō bhi kō-milē-nī.
which swine eating-are; for him-to such even at-all-were-given-not.

RATHAURI OF FEROZEPOR

The Rathauri of Ferozepore is even more of a mixture than the so called Bagri. The foreign element is rather Bikaneri than true Bagri as is shown by the use of *chhar*, to mean is. A short extract from a version of the Parable in transliteration only will be quite sufficient.

[No 22]

INDO-ARYAN FAMILY.

CENTRAL GROUP

PAÑJĀBI

BHATTIANI (RATHAURI) DIALECT

(DISTRICT FEROZEPORE, TAHSIL FAZILKA)

Ikhe guwa ie di beta si On male chhota beta bapene
A man to two sons were Them in from younger son the father to
 khol male malhe jutna lusso mane awa chhai u mane deo'
said property in from too much share me to coming is that me to give'
 I mal wand dino-chhai Thora dine mai saio māl
By him property leaving divided given is A few days-in whole property
 knatho hante dun desne k gio Apno mal bhairi
together in making far country-to le tool away His own property ill
 lachche mai utte gal duno Jadi gal duno utte dese
bel avious in there was wasted When it was wasted, there in the country
 sabukiae dhore nokar ho gio chhu Unne kahno ja he surunne
a rich man near servant he become was Him by it was said gone having swine
 wahu mahu chhuda lia' Oh ro ji kido unhu chhularūne khate
field in graze' Him of heart was made those very hus's in eating
 apna dhad bhai lai jnhunū sun khate Une as blu nahi
his own belly le-may fill, which swine used to eat Him to such even rot
multe
were being got

BHĀTNĒRT

Finally I give (also in transliteration) a similar extract from the version of the Parable as it appears in the Serampore translation of 1824. It will be seen that its general character is the same as that of the preceding specimens.

[No 23]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJABI

BHĀTTIĀNI (BHĀTNAĪ) DIALECT

(*Serampore Missionaries, 1824*)

Kai manikhde doy gibhau handa Phei bā māv ta chhotode
A certain man to two sons were Then item in from by the younger
bhayjnu alhya hū bhayji mayadi jo pāti paddi
the father to it was said 'O father the property of what share falling(is)
ba rīse do Phei ū bāde kol mavadi pātyā hī¹
that to us give Then by him them of near the property of shares were made
Phei ghina dan na huyā ta chhotodo gibhau apro saio bhelo
Then many days not becoming from the younger son his own all together
laiāi dur desnu paigayo Phei uthu rangris mē jū
having made a far country to went away Then there debanchej in laving lived
rūm maya uday di Tad ūdi sali khut-gaya ta
his own property was squandered Then him of all(property) wasted being gone on
ū des mē ghano hirdo hal padiyō Phei u ghataw mē prdan
that country in a very heavy famine fell Then he want in to fall
lagyo Pher u jayai ū desde kai bristi balede nal
began Then he laving gone that country of a certain villages of with
mil gavo Phei ū suwai chaiawan live apne khet mē ū
was joined Then by him swine feeding for his own field in him to
pathyo Phei suwai jo khawda hundū ū chhawdā ta ū
it was sent Then the swine wolat eating neve those husks by by him
apno pet bhauan chayo Pher iu ūna na dya
his own belly to fill it was wished Then by anyone item to not ticy were given

PAÑJĀBI MERGING INTO LAHNDĀ

The district of Lahore lies on both sides of the river Ravi. On the east side (in the Bāī Doab between the Ravi and the Sutlej) the dialect of Pāñjabī spoken is Majhi. On the west of the Ravi (in the Rechna Doab between the Ravi and the Chenab) the Lahore dialect of Pāñjabī shows signs of the increasing influence of Lahndā.

It has already been remarked that the old form of speech from which Lahndā is derived must once have extended far to the east beyond its present territories. In the Eastern Punjab this language has been overlaid by a language belonging to the Central Group and the resultant language is that now known as Pāñjabī. As we go westwards from the Gangetic Doab traces of the original Lahndā basis become more and more evident. We have already met some noteworthy instances in the Majhi dialect which is admittedly the best and purest form of Pāñjabī. When we cross the Ravi into the Rechna Doab the Lahndā basis becomes much more in evidence, and the conventional boundary line between Lahndā and Pāñjabī after crossing the district of Gujerat runs nearly north and south through this Doab starting at about Ramnagar in Gujanwala on the Chenab and running due south to the northern corner of the Montgomery district. Thence it continues its course due south (crossing the Ravi on its way) to the southern corner of the latter district on the banks of the Sutlej. A part of that portion of the Montgomery district which lies to the east of this conventional line is thus in the Bāī Doab, but linguistically it belongs to the north east of the Rechna Doab.

The line described above is a purely conventional one adopted for this Survey. Everywhere in India we meet with instances of languages merging into each other, but nowhere in India do we find the merging so gradual as that which takes place between Lahndā and Pāñjabī. The wave of the language of the Central Group, which at first overwhelmed the most eastern Lahndā gradually lost its force as we go westwards allowing the Lahndā basis to become more and more evident. The wave extended to the west of the line just described but by this time it was so shallow and had lost so much power that the language is no longer Pāñjabī coloured by Lahndā but rather Lahndā coloured by Pāñjabī. We may roughly put this line as indicating the boundary between these two conditions of affairs but in the country near this line on each side the local patois is so indefinite that it may with equal correctness be classed with either language and many authorities may claim that the language spoken immediately to the west of it in Gujanwala and Montgomery is Pāñjabī and not Lahndā. Such a claim I do not oppose. The circumstances of the case make opposition out of the question. On the other hand the line I have drawn is a convenient one and roughly shows the western boundary of Pāñjabī.

To the east of this line we have first the north eastern half of the district of Gujerat then in the Rechna Doab the district of Sialkot and the district of Gujanwala the trans Ravi portion of Lahore and a small portion of Montgomery. Crossing the Ravi into the Bāī Doab we have to the east of the line the eastern half of the Montgomery district roughly corresponding to the *Palas* of Dipalpur and Pak Pitan. Over the whole of this tract the language is the same — Pāñjabī with a strong infusion of Lahndā. I give three specimens — one from West Lahore another from

Sialkot, in the north of the tract, and another from Pak Pattan of Montgomery, in the extreme south.

When the boundary line touches the Sutlej at the southern corner of Montgomery, it follows that river for a few miles and then crosses Bahawalpur, so as to include the north-eastern corner of that state. Here the language is the same as that of Pak Pattan and no specimen of it is necessary. This concludes the review of Pafijābi merging into Lahnda.

We may estimate the number of speakers of this mixed dialect as in the table given below. The figures for Gujranwala include about 155,000 speakers of Pafijābi from other parts of the province who have settled in the Chenab Canal Colony, most of them probably speak Majhī. As given the figures have been revised by the local officials since the Rough Lists of Languages spoken in the Panjab were published. So also the Bahawalpur figures are revised ones—

North-East Gujrat	.	.	.	.	.	.	.	.	.	.	.	457,200
Sialkot	.	.	.	.	.	.	.	.	.	.	.	1,010,000
East Gujranwala	.	.	.	.	.	.	.	.	.	.	.	505,000
Trans-Ravi, Lahore	.	.	.	.	.	.	.	.	.	.	.	17,398
East Montgomery	.	.	.	.	.	.	.	.	.	.	.	292,426
North Bahawalpur	.	.	.	.	.	.	.	.	.	.	.	150,000
<hr/>												TOTAL . 2,432,024

The Lahore figures in the above seem to be too small, but I have no means of checking them, and the loss is probably balanced by the number of Chenab Canal colonists who speak Majhī.

AUTHORITIES.—

GRAHAME BAILEY; REV. T.,—*Panjabi Grammar. A brief Grammar of Panjabi as spoken in the Wasirabad (i.e. North Gujranwala) District.* Lahore, 1904.

CUMMINGS, REV. T. F., AND GRAHAME BAILEY, REV. T.,—*Punjabi Manual and Grammar: a Guide to the Colloquial Panjabi of the Northern Panjab.* Calcutta, 1912. (Under the name 'Northern Panjab' are included the Districts of Sialkot, Gujranwala, Lahore, Gujrat, and Firozpur, with parts of the adjoining Districts.)

PĀNĀJĀBĪ OF WEST LAHORE

Directly we cross the Ravi into the western portion of Lahore district we find that the Lahndā basis of Pāñjabī makes itself much more strongly felt. There are also a few local peculiarities. As a specimen of the dialect of this part of the Lahore district I give a version of the Fable of the Prodigal Son, which offers several instructive forms.

In pronunciation we may notice the total absence of the cerebral *l*, as is also the case in the Pāñjabī of the Majha. The cerebral *n* is very capriciously used. Thus, we have *gawan* and *nachchan* in the same sentence. The vowel scale in some words is irregular. The root *ah*, *ainain*, is sometimes spelt *ah*, sometimes *ih*, and sometimes *aikh*. Compare the *eh* of the Lahnda of Shahpur.

In the declension of nouns we may note that the postposition of the agent case is *ne*, not *na*, which is very often omitted (as in Lahnda). *Ne* is also occasionally used instead of *nu*, as the sign of the dative. Thus, *naukar ne alha*, he said to the servant.

In the pronouns we have *th* used for the agent case singular, as well as for the nominative. Thus, *th maz ditt*, thou givest a feast. *Asā* and *tusā* are often used for the nominative to mean 'we' and 'you,' respectively. The usual word for 'he' is the Lahnda *o*, with an oblique singular *us* or *un*. In *idhe* for *ihde*, of this one, we have a transposition of the aspirate 'Own' is *apna*, not *apna*. The relative pronoun is *je/a* (of Lahnda *jehra*). 'What?' is *Li*.

The verb substantive regularly takes the Lahndā forms, thus, we have *h:n*, they are, *aha* or *ha*, he was. Sometimes we find *je* used to mean 'he is' or 'they are'. In the finite verb we have both the Lahndā form of the future as in *uthisā* (*ga*), I will arise, and the Pāñjabī one as in *rahāga*, I will remain.

Now and then we find instances of pronominal suffixes attached to verbs, exactly as in Lahnda. Thus *dittor*, given by thee. The Lahndā present participle is also common. Thus, *lai ēda* for *lai da*, doing.

We also find instances of the Lahnda negative verb substantive, as in *nahā*, he was not.

There are also a number of Lahnda expressions. Such are the use of the root *cha*, raise, prefixed to a verb in order to intensify its meaning. Thus, *cha kīta*, was done, *cha jan*, consider. So also we may quote (among others occurring in the specimen) as typical Lahnda expressions *hull*, one, *thig:a*, a garment, *havn*, angry, *hatthō*, on the contrary.

Mr Newton, on page 33 of his *Pāñjabī Grammar* states that, in the Lahore district, the word *ne* is often used redundantly. Thus, *th bi akh ditta sa ne*, thus too he said. I have not met any examples of this in the specimens. It is a question whether in such cases, *ne* is not, like *je*, a pronominal suffix. Lahndā has *ne* for the second and third persons plural, and it is quite possible that, in Lahore, it may also be used for the singular. In Kashmiri, which is closely related to Lahndā, *an* is used for the singular of the pronoun of the third person.

¹ See 1st & remarks on p. 629.

[No. 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI.

DIALECT OF NORTH-EAST OF RICHLIA DOAB. (DISTRICT LAHORE, TAHSIL SHARAKPUR)

ਹਿੱਕ ਆਦਮੀਦੇ ਦੋ ਪੁੜ੍ਹ ਆਹੇ ਉਨ੍ਹਾਂ ਵਿੱਚੋਂ ਪਿਉਣ੍ਹੀ ਨਿੱਕੇ ਆਖਿਆ ਪਿਉ ਜੇ ਮੇਰਾ ਚਿੱਸਾ ਰਿਜ਼ਕ ਵੱਡ ਹੈ ਓ ਵੰਡ ਦੇ। ਉਸਨੇ ਅਪਨਾ ਮਾਲ ਦੁਹਾਂਨੂੰ ਵੰਡ ਦਿੱਤਾ। ਬਾਹਲੇ ਇਨ ਅਜਾਂ ਨਹੀਂ ਰੋਏ ਨਿੱਕੇਨੇ ਸਾਰਾ ਮਾਲ ਇਕੱਠਾ ਚਾ ਕੀਤਾ ਕਿਸੀ ਦੂਰ ਮੁਲਕ ਲੇ ਕੇ ਵਾਂਢਾ ਰਗਾ ਤੇ ਉਥਾਂ ਛੈਵੇਂ ਕੰਮਾਂ ਵਿੱਚ ਮਾਲ ਵਿੰਦਾਇਆ। ਜਿਸ ਵੇਲੇ ਰੱਭੋ ਮਲ ਉਸਨੇ ਲਾ ਲਿਆ ਵੱਡ ਉਸ ਮੁਲਕਦੇ ਵਿੱਚ ਬੌਂਚ ਕਾਲ ਪੈ ਗਿਆ। ਵੱਡ ਉਸਨੂੰ ਲੋੜ ਪਵਨ ਲੱਗੀ। ਵੱਡ ਓ ਗਿਆ ਉਸ ਮੁਲਕਦੇ ਹਿੱਕ ਸ਼ਾਹਰਦੇ ਆਦਮੀਦੇ ਨਾਲ ਨੌਕਰ ਰਾਹ ਪਿਆ। ਉਸਨੇ ਉਸਨੂੰ ਸੁਰਾਂਨੂੰ ਚਾਰਾਵਾਨ ਵਾਸਤੇ ਪੈਲੀਆਂ ਵਿੱਚ ਘੱਲਿਆ। ਜੇਤੇ ਛਿੱਲਜ ਸੁਰ ਖਾਂਦੇ ਆਏ ਓ ਵੀ ਵਿੱਡ ਰਾਜੀ ਰੋਕਰ ਭਰ ਲੈਂਦਾ। ਜਦ ਉਨ੍ਹਨੂੰ ਸੁਰਤ ਆਈ ਉਸ ਆਖਿਆ ਮੇਰੇ ਪਿਉਦੇ ਨੌਕਰ ਕਈ ਹਿਨ ਓ ਰੱਜ ਕੇ ਖਾ ਭੀ ਲੈਂਦੇ ਹਿਨ ਤੇ ਵਧਿਆ ਭੀ ਰਹ੍ਯੇ ਦੁਆਰਾ ਹੈ। ਮੈਂ ਭੁੱਖ ਨਾਲ ਪਿਆ ਮਰਨਾਂ ਹਾਂ। ਮੈਂ ਉਠਿਸਾਗਾ ਤੇ ਵੱਧ ਪਿਉ ਕੋਲ ਵਾਂਢਾ ਰਗਾਗਾ ਤੇ ਉਨ੍ਹਨੂੰ ਆਖਾਂਗਾ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਤੇ ਤੇਰਾ ਭੀ ਕੀਤਾ ਮੈਂ ਇਸ ਗਲ ਜੋਗਾ ਨਹੀਂ ਵੈਹ ਗਿਆ ਜੋ ਤੇਰਾ ਪੁੜ੍ਹ ਮੈਂ ਸਦੀਵਾਂ। ਮੈਨੂੰ ਵੀ ਅਪਨਾ ਹਿੱਕ ਨੌਕਰ ਚਾ ਜਾਨ। ਵੱਡ ਓ ਉਠਿਆ ਤੇ ਅਪਨੇ ਪਿਉ ਵਲੇ ਗਿਆ। ਅਜਾਂ ਓ ਢੇਰ ਦੂਰ ਆਹਾ ਉਨ੍ਹਦੇ ਪਿਉ ਉਸਨੂੰ ਵੇਖ ਲਿਆ ਉਨ੍ਹਨੂੰ ਤਰਸ ਆਇਆ ਤੇ ਭੱਜ ਵਗ ਗਿਆ ਤੇ ਉਨ੍ਹਨੂੰ ਗਲ ਵਿੱਚ ਲਾ ਲਿਆ ਤੇ ਚੁੰਮ ਲਿਆ। ਪੁੜ੍ਹ ਉਨ੍ਹਨੂੰ ਆਖਿਆ ਪਿਉ ਮੈਂ ਖੁਦਾਦਾ ਗੁਨਾਹ ਭੀ ਕੀਤਾ ਹੈ ਤੇਰਾ ਭੀ ਕੀਤਾ ਹੈ ਤੇ ਹੁਨ ਤੇਰਾ ਪੁੜ੍ਹ ਸਦੀਵਾਂ ਜੋਗਾ ਨਹੀਂ। ਵੱਡ ਪਿਉਨੇ ਅਪਣੇ ਨੌਕਰਾਂਨੂੰ ਆਖਿਆ ਚੰਗੇ ਥਿਗਾੜੇ ਕੱਢ ਲੈ ਆਓ ਤੇ ਉਨ੍ਹਨੂੰ ਪਾ ਦੇਓ ਈਂਧੀਧੇ ਹੋਥ ਵਿੱਚ ਮੁੰਦਰੀ ਘੱਟੋ ਤੇ ਪੈਰਾਂ ਵਿੱਚ ਸੁੱਡੀ ਪਵਾਓ। ਆਓ ਖਾ ਲਈਏ ਤੇ ਰਾਜੀ ਰੋਈਏ ਏ ਮੇਰਾ ਪੁੜ੍ਹ ਮਰ ਗਿਆ ਹਾ ਜੀਂਦਾ ਹੋ ਗਿਆ ਹੈ ਤੇ ਖੜੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ। ਤੇ ਓ ਖੁਸ਼ ਹੋਵਨ ਲੱਗੇ ॥

ਤੇ ਉਂਦਾ ਵੱਡਾ ਪੁੜ੍ਹ ਪੇਚਲੀਆਂ ਵਿੱਚ ਗਿਆ ਆਹਾ। ਜਿਸ ਵੇਲੇ ਓ ਆਇਆ ਤੇ ਘਰਦੇ ਨੋਜੇ ਆਇਆ ਉਸਨੇ ਗਾਵਨ ਤੇ ਨੱਚਣ ਸੁਣਿਆ। ਉਸ ਹਿੱਕ ਨੌਕਰਨੇ ਆਖਿਆ ਤੇ ਪੁਛਿਆ ਤੇ ਕੀਹ ਹੈ। ਉਸਨੇ ਉਨ੍ਹਨੂੰ ਆਖਿਆ ਤੇਰਾ ਭਿਰਾ ਆਇਆ ਹੈ ਤੇਰੇ ਪਿਉਨੇ ਨਿਆਜ ਇਸ ਵਾਸਤੇ ਦਿੱਤੀ ਹੈ ਤੇਰਾ ਭਿਰਾ ਬੈਰ ਮੇਰਰ ਨਾਲ ਆਇਆ ਹੈ। ਓ ਕਾਵੀਰ

ਹੋਇਆ ਤੇ ਅੰਜਰ ਨਹਾਂ ਜਾਂਦਾ। ਇਸ ਵਾਸਤੇ ਉਂਦਾ ਪਿਉ ਬਾਰਰ ਨਿਕਲ ਆਇਆ ਅਤੇ ਉਂਦੀ ਮਿੰਡ ਕੀਤੀ। ਉਸ ਪਿਉਣ੍ਹੀ ਆਖਿਆ "ਦੇਖ ਮੈਂ ਬੋਰ੍ਡ ਵਾਂਗੁ ਤੇਰੀ ਖਿਦਮਤ ਕਰੋਂਦਾ ਰਿਹਾ ਹਾਂ ਤੇਰਾ ਆਖਿਆ ਕਰਦਾ ਮੈਂ ਨਹੀਂ" ਸਿੰਦਿਆ ਤੇ ਹਿੱਕ ਲੇਲਾ ਵੀ ਨਾਂ ਦਿੱਤੇਦੀ ਅਪਣਿਆਂ ਬੇਲੀਆਂ ਨਾਲ ਮੈਂ ਖੁਸ਼ੀ ਕਰੋਂਦਾ। ਜਿਵੇਂ ਤੇਰਾ ਦੇ ਪੁੜ ਆਇਆ ਹੈ ਜਿਸ ਸਾਰਾ ਮਾਲ ਤੇਰਾ ਕੰਜਤੀਆਂ ਤੇ ਗਵਾਇਆ ਹੈ ਉਂਦੇ ਵਾਸਤੇ ਹੱਥੋਂ ਤੂੰ ਨਿਆਜ ਦਿੱਤੀ। ਉਸਨੇ ਉਨ੍ਹੀਂ ਆਖਿਆ ਤੂੰ ਹਰ ਵੇਲੇ ਮੇਰੇ ਕੋਲ ਹੋਏ। ਜੇਤ੍ਤਾ ਮੇਰਾ ਮਾਲ ਹੈ ਸਾਰਾ ਤੇਰਾ ਹੀ ਹੈ। ਅਸਾਂਨ੍ਹੀਂ ਹਿੱਕ ਗਲ ਲਾਈਕ ਆਹੀ ਜੇ ਖੁਸ਼ੀ ਕਰੋਂਦੇ ਤੇ ਖੁਸ਼ ਹੋਂਦੇ ਇਸ ਵਾਸਤੇ ਕਿ ਭਿਨਾ ਤੇਰਾ ਮਰ ਗਿਆ। ਆਹਾ ਔਰ ਵੱਤ ਜੀਂਵਦਾ ਹੋ ਗਿਆ ਹੈ ਓ ਖੜੀ ਗਿਆ ਆਹਾ ਤੇ ਲੱਭ ਪਿਆ ਹੈ॥

[No 24]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

DIALECT OF NORTH EAST OF RECHNA DOAB (DISTRICT LAHORI TAHSIL SHARAKPUR)

TRANSLITERATION AND TRANSLATION.

Hikk adm̄i de do puti ahe Unhā vichchō piunū
 One man of two sons were Them from among the father to
 nikke ikhna, 'piu, jo māt hussa rizk vichch hru, o
 by the younger it was said, 'father, that my share wealth in is, that
 wand de Usne apnī mal duhanū
 having divided give Him by his own property both to
 wand ditta Bahle dn̄ aja nahī hoe mikkene
 having divided was given Many days yet not became the younger by
 sana mal ikattha cha kita lisi du mulk
 the whole property together was made, a certain distant country
 le ke vādha iwhi, te uthā bhaire hamnā vichch
 taken having (as) a sojourner remained and these bad doings in
 mal vishnā Jis vele habbho mal usne h̄ ha
 property was wasted (At) what at time the whole property him by was spent,
 watt us mulde vichch bañh kāl pu-gia Watt usnū loi,
 then that country of in great famine fell Then him to need,
 pawan liggi Watt o gna, us mulde hikk shahrde admide
 to fall began Then he went that country of one city of man of
 nal nukai iwh pia Usne usnū sunāñū chiaawan waste
 with servant he remained. Him by him to swine to the feeding for
 paulā vichch ghalha Jei chhullu sun khāde the, o vi
 the fields in it was sent What hushes the swine eating were, he also
 dhuddh lazi ho lar bhū laida Jad unnū sut u, us
 belly happy become having used to fill When him to senses came, by him
 akhā 'mele pude naukr̄ kū hin, o iajj le khā
 it was said, my father of servants many are, they satiated being eating
 om laide hin, te wadha bhū iwhūda hū Mī bhulkh ml
 also taking ase and surplus also remaining is I lunges with
 pri munā hā Maī uthsāga te waddh piu kol wādā rāhāga,
 fallen dying am I rise will and then the father near I will go forth,
 te unnū ikhāga, piu, māi Khudada gunsh bhi hā te
 and him to I will say father, by-n-e God of sin also was done and

teā bhi kita, mai is gal jogā nahī rāh gā jo tera
 of thee also was done, I this thing worthy not remained that thy
 puti mai sadiwā, mainū vi apna hikk naukai cha jan''
 son I may be called, me to also thine own one servant consider''
 Watt o uthia te apne piu walk gā Ajī o dhei
 Then he rose and his own father towards went Yet he a great
 dui ala, unde piu usnū vekh la unnū tais and te
 distance was, his by father him to it was seen him to pity came, and
 bhuj wag gā te unnū gal vich la ha te chhum
 having run he went and him to neel with it was applied, and liss
 ha Puti unnū il hi, 'piu, mai Khudida gunah
 was taken By the son him to it was said 'father, by me God of sin
 bhi kita hai, teā bhi kita hai te hun teri puti sadiwā jogā
 also done is, of thee too done is and now thy son to be called worthy
 nahī Watt piune apne naukrānū al hi, 'change
 I am not' Then the father by his own servants to it was said, 'good
 things Laddh le so te unnū pa deo, sdhi health vichch
 clothes having taken out bring and him to put on, his hand in
 mundri ghatto, te parā vichch jutti pawao, io kha lau, te
 ring put, and feet in shoes put on, come, we may eat, and
 rati hoie, e mai puti mai gā hi jāda ho gā han, te
 happy let us become, this my son dead gone was alive become is, and
 khuni gā ih, te labbh pia Te o lish hōwan lagge
 lost gone was and found is Then they happy to become began
 te unda wadda puti pukhī vichch givahi Jis vele
 And him of the elder son the fields in gone was At which at time
 o aia, te ghande nein aia usne gawān te nachehan
 he came and the house of near came him by singing and dancing
 sumda Us hikk naukai il hi te pukhia, 'c
 was heard By him one servant to it was said and it was asled, 'this
 kih hai? Usne unnū al hi 'teri bhi i o ham, te
 what is? Him by him to it was said thy brother come is thy
 piune mūr is nistu ditir hai teri bhi i hau māl na hai'
 father by feast this reason for gawān is thy brother safety with come is'
 O laun hoia, te undai nahī jāda Is waste unda
 He angry became, and undi not (was) going This reason for Jis
 piu bhan nikal ia, te undi - minnat Ihi Us
 father outside out came, and I'm of remonstrance was made By I'm
 piunū ikhi, 'dilh, mai bāh wahe teri I hidmit Iāndi
 the father to it was said, 'see I many years thy wife doing

riha hā̄ tera alhia kadā mai nahī sittia te
 remained was, thy what was said ever by me not was th; own down and
 hukk lela vi nā̄ dittor apna behā̄ nal mai khushī¹
 one kid even not was given by thee my own friends with I happiness
 kareda Jivē tera e pufr tia hai jis sraa mal
 might have-made When thy this son come is by whom the whole property
 tera kafijrā̄ te gawaia hai unde waste hatthō tū maz
 thy harlots with wasted is him of for the sake on the contrary by thee a feast
 ditti Usne unnū alhia tū har vele mere hol
 was given Him by him to it was said ou at every time me near
 hē, jera mera māl hū sara tera hi hai asanū hukk
 art, whatever my property is the whole thine also is is to one
 gal laik ahi je khushī karede te khushī²
 thing proper was that happiness we should have done. and happy
 hōde, is waste li bhira teia mai gia aha aur watt
 should have been, this for that brother thy dead gone was and again
 jiwda ho gia hai, o khari gia aha te labbh pia hai
 alive become is, he lost gone-was, and found been-is

PAÑJĀBI OF SIALKOT, EAST GUJRANWALA, AND NORTH-EAST GUJRAT

The conventional boundary line between Lahnda and Pājījab starts at the north end of the Pabbi range in Gujrāt, and, entering Gujranwala at Ramnagar, divides that district into two nearly equal parts. The tract to the east of this line embraces the whole of Sialkot, the eastern half of Gujranwala, and the north east of Gujrāt. On the east it has the Mājhī Pājījabī of Gurdaspur, on its south, the mixed dialect of West Lahore just described.

The dialect of this tract has been fully described by Mr. Grahame Bailey and Mr. Cummings, in the works referred to on p. 741. It closely resembles that of West Lahore, and as a specimen I give a short folktale from Sialkot, written in the Persian character, with transliteration and translation.

We may note the following peculiarities in the specimen, nearly all of which are due to the influence of Lahnda. There is a strong tendency to drop the letter *h* after an accented syllable,¹ and even elsewhere. Thus, *d'e*, for *ahē*, they remained, *e* or *he*, is, and so on. We see the origin of the standard Pājījabī present participle in *na* instead of *da* in the word *dēda* or *denna*, giving. All over Indo Aryan India, a *d* preceded by a nasal may optionally be pronounced as “

In the declension of nouns, the postposition of the genitive is treated as in Lahnda, so that we have *dañ* or *deñ* instead of *de* agreeing with a masculine noun in the plural.

The pronouns present some irregularities. ‘Our’ is *sadda*, *asāddā* or *asadda* (Mr. Bailey gives *sadda*). ‘Your’ is *tusadda* or *tuhadda* (Mr. Bailey gives *tuhadda*). The oblique form singular of the pronoun of the third person is *os* (as the oblique form singular of *ih*, this, is *es*), and its oblique plural is *onā* or *ohnā*. *Jera* or *gehrā* is ‘who,’ with *jis*, or the Malwai form *jst*, for its oblique singular.

The following forms of the verb substantive occur,—*ā*, or *hañ*, I am, we are, *ē*, thou art, *e*, or *he*, he, she, it is, *san*, or *haisan*, they were.

For further particulars, the student is referred to the very full details given in the Grammars already referred to.

¹ See the remarks on p. 628

[No. 25.]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI.

DIALECT OF NORTH-EAST OF RECHNA DOAB.

(DISTRICT, SIALKOT.)

سادا ڈا مہرِ مٹھہ هریا اے - اوسنے آکھیا کہ میرا نان جہاں
 رج مشہور رئے - بادشاہ اکبر نے اوسدے پاسون لڑکیدا ساک منگیا -
 اوس انگر آکھیا تون بادشاہ اے - مین زمیندار آن - سادا تساڈا بر
 نہپن مسجددا - اوس آکھیا ٹینوں ایس گل رج کی اے - میرا دل
 ایا اے - جس وقت اوسنے ساک دینا جا کینا نان اوسنے آکھیا میرے
 گھر آٹھوک - اونان تد میل منڈل آکھنا کیتا - اوس آکھیا بادشاہ
 میری لڑکیدا ساک منگدا اے - توهاتی کی صلاح ہے - کسے آکھیا
 دینے ہان تے کسے آکھیا نہپن دیدیندے - بافتیان نے کھیا کہ دیندے
 ہان - اونان ساک دیوتا - بادشاہ آٹھوکا - مہرِ مٹھہ نے سارے
 بہرا بلے روٹی کھران راستے اور جنگی خدمت راستے - گنج چت
 بادشاہ ول گئے - چت وقت وہ دو راتیں مہرِ مٹھہ دے گھر رئے اونھے
 کسے آکھیا کہ گنج دینے کہ آساندا نان رئے - بادشاہ ول چیڑے لوک
 آئے سان اونان نال وی مراسی خدمت راستے گئے سان - ہور چیڑے
 لوک مہرِ مٹھہ ول میل آئے سان اونان نال وی مراسی آئے سان -

ہن حصے ولے کوٹھے لے بھا لے حدراں کر لکھ ریسے سکھ اکبر بادشاہ
 دے سان - مہرمٹھہ اوبان لوگان دعاں مراسماں نوں جھੜے اوس ول
 ھیل آئے سان اک اک رُندا دتا - ہور جھੜے حص بادشاہ دے
 نال حدھی اے سان اوباندیاں مراسیاندروں آٹھہ آٹھہ آئے دتے کہ اوبان
 اسٹھی کھٹدی کندی اے - مੌڑ رواہہ لے بادشاہ نوں ڈول دتا ۔

INDO-ARYAN FAMILY

CENTRAL GROUP.

PAKJABI

DIALECT OF NORTH EAST OF RECHNA DOAB

(DISTRICT SIALKOT)

TRANSLITERATION AND TRANSLATION

Sadda wadda Mahi Mitha hoia e Osne akhn̄ li mera
 Our ancestor Mahi Mitha was Him by it was said that my
 nā jah̄n̄ vich māshhui r̄ne Badshah Akbarne osde
 name the world in famous may remain The Emperor Akbar by him of
 pasō larkida sal mangri Os aggō akhna
 from near the daughter of betiothal was asked By him in reply it was said
 tū Badshah ē, maī zimindar à Sadda tusadda brr
 *thou Emperor art, I landowner am Our you equality of status
 nahī michda Os akhna, 'tāinū es gal vich li e? Mera
 not arises By him it was said 'thee to this matter in what is? My
 dil aia e Jis waqt osne sal dena cha hita, tā
 heart come is At what time him by betiothal to give it was agreed then
 osne akhna, 'meie ghai a dhukh Onā tad
 him by it was said to my house come with procession By them then
 mel mandūl akaththa hita Os akhna, 'badshah
 relations friends together it was made By him it was said the Emperor
 mein larkida sal mangda e Tohāddi li salah he? Kise
 my daughter of betiothal asling is You what advice is? By some
 akhna 'denne hā te hise akhn̄ 'nahī de dēde
 it was said 'giving we are and by some it was said 'not giving (we are)'
 Baluñāne lahuā li, 'dēde hā' Onā sal de ditta
 Most by it was said that 'giving we are By them betiothal was given
 Badshah à dhukhli Mahi Mithene sare bhūn̄ bulae
 The Emperor came in procession Mahi Mitha by all brothers were summoned
 ratī khawan waste aui janjdi khidmat waste
 bread causing to eat for and the bridegroom's party of service for
 Kuj Jit Badshah wal gae Jit waqt woh do ratī Mahr
 Some Jatts The Emperor with went At what time they two nights had
 Mithede ghai r̄ne othe hise akhna ki 'kuj
 Mitha of (in) house remained, there by someone it was said that 'something
 deie, li usadda nā r̄ne' Badshah wal jere lok
 let be given that us of the name may remain' The Emperor will what people

ae san onā nal vi Mūasī khpāmit waste g̃e sun hoi jere
 come were them with also Mūasis service for gone were and what
 lel Mahi Mithe wal ml at san onā nal vi
 people Mahi Mitha with (as)brotherhood come were them with also
 Mūasī ae san Hun yū vele lohāt bahi ke khun it karan
 Mūasis come were Now at what at time the roof on sat having alms to do
 lagge rupare sil ki Al bar Budshahde san Mahi Mitha
 'hey began the rupee's coinaq^o Albar the Emperor of were by Mahi Mitha
 onā lohādeā Mūasīnū jehn os wil ml ae sun, ih ik
 those people of Mūasis to whom him with (as)brotherhood come were one one
 rupara ditta, hoi ythro Jat Budshahde nal
 rupee was given, and wil at Jatts the Emperor of with
 janji ae sun onādeā Mūasīnū atti ath
 (as)members of the bridegroom's party come were them of Mūasis to eight eight
 annas were given because by them om disgrace made is Then
 viwih ke Badshahnū dol ditta
 marriage having made the Emperor to the latter was given

FREE TRANSLATION OF THE FOREGOING

Our ancestor was Mahi Mitha. He was desirous of leaving his name famous in the world. The Emperor Albar asked him for his daughter in marriage. He replied that as he was only a modest landholder while Albar was Emperor, the match would be an unequal one. But the Emperor insisted and pressed Mahi Mitha not to consider this point so that the latter agreed to the betrothal of his daughter and asked the Emperor to come to his house with the marriage procession. The Mitha's people then called together his relatives and friends. He told them that the Emperor requested his daughter in marriage and asked their opinion. Some were in favour of the proposal and others were not but the majority agreed to it and so the betrothal took place. The Emperor came with his marriage procession and Mahi Mitha called in all the brethren of his caste to feed and serve the bridegroom's party.

Some Jatis accompanied the Emperor and after the bridegroom's party had stayed in Mahi Mitha's house for two nights, one of the brethren of the latter suggested that alms should be distributed in order to make his name famous.

The people who had come with the Emperor were accompanied by Mirasis¹ for service and so were the brethren who had come at Mahi Mitha's call. They began to distribute alms from the roof of the house. The rupees were of the Emperor Albar's coinage. Mahi Mitha gave one rupee to each of the Mirasis who had accompanied his brethren but gave only eight annas each to the Mirasis who had come with the Jatts of the Emperor's party, for he thought that those Jatts had disgraced him by their presence.

¹ Mirasis are a kind of beggar bard who attend weddings for which they can pick up
101 IX PART I

Then, the marriage having been solemnised the bridegroom's litter for ceremonial departure was given to the Emperor

PAÑJĀBĪ OF EAST MONTGOMERY

As one more example of Panjabī merging into Lahnda I give a short extract from a version of the Parable of the Prodigal Son which comes from the Pah. Pattan Tahsil of the Montgomery district. I give it only in the Roman character with an interlinear translation. No special remarks are required. The language is the same as that of West Lahore and of Sialkot.

[No 26]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI

DIALECT OF

EAST CENTRE OF BARI DOAB (DISTRICT MONTGOMERY, TAHSIL PAK PATTAN)

Hikk admide do puttar the Unhade vichchū laudhe
 One man of two sons were Them of from in by the younger
 puttai peonū ikhia 'peo māl tu iijahda hissa
 son the father to it was said fathei cattle and property of slave
 jehra manū āuda hai manū deh Tada' peo māl
 whatever me to arriving is me to give Then by the fathei the cattle
 te iijah unhanū wand ditta Thore dhātū
 and the property item to living divided was given A few days from
 pichchhe laudhe puttar sara kuh hukattha hai le hikk
 after the younger son all everything together made having (in)one
 duiede des chala gā Utthe apda māl riyāk bhaire
 distant country went away There his own cattle property evil
 kumma vich luta ditta Jis vele palle kuh
 deeds in was cast away At what time in the corner of his garment anything
 nā ihi tā us des vich wadda kal paigā Uh tikkī tū
 not remained then that country in a great famine fell He bread fro
 vi ajat hogā tā us des vich hikk wadde admide lol gā
 even helpless became, then that country in one great man of near he went
 Us wadde admī usnū apdi wahā vich surā charāwanda chheru
 By that great man him as for his own fields in swine feeding of ledrai
 bana ditta Us da dil eh akhda ha jehriā shu sui
 it was made Him of mind this saying was which things the swine
 khade hain unhade nal apda dhudh bhaiā jo usnū lor nah
 eating are item of with my own belly I may fill as I am to any one not
 dēda ah
 giving was

DÔGRÂ OR DÔGRI

I give two specimens of the Dogri dialect of Panjab. Both come from the state of Jammu. For an account of the dialect see pp 637 ff *ante*

The Dogra of Gurdaspur and Sialkot in no way differs from that here exemplified except that in both districts there is as might be expected a tendency to employ here and there standard Panjabi forms.

The first Jammu specimen is a version of the Parable of the Prodigal Son. The second is a short folksong. I give each specimen first in Chamba Takri type and then in the ordinary Dogra hand writing with a line for line transliteration and translation.

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PANJABI

DOGRA DIALECT

(STATE JAMMU)

SPECIMEN I.

CHAMBâ TAKRÎ CHARACTER

ਇਹ ਦੰਸਗੀਮ ਮੀ ਪੁਤਾ ਥੋ। ਓਵ ਖਿਰ੍ ਨਿਆਂਕੇ ਅਥਾਨੀ ਯੰਖਿਲ੍ ਕੇ ਹੋ
 ਥ੍ਵਾਨੀ ਸ਼ਹੁਰੀਮ ਹੋ ਹਿਜੀ ਬ੍ਰਾਵ ਹੈ ਹੋ ਹਿਜੀ ਵੱਚ ਮੌਣੀ। ਜੇ ਗੋਹੀ
 ਹੱਲ ਉਚਾਨੀ ਥ੍ਰੀ ਮ੍ਰਿਤ। ਛੜ੍ ਕੋਂ ਸਿੱਖ ਨਿਆਂ ਨਿਆਂ ਪੁਤਾਰ੍ ਸਾਫ਼ਿਲ੍ ਨਿਆਂ
 ਲਾਵੀ ਪੁਤਾ ਮਾਹੀਮ ਪੰਡ੍ ਲਾਵੀ ਹੋਂ ਉਥੋ ਹਾਂਦ੍ ਹੱਲ ਲੁਹਪਾਂ ਲਾਵ੍ ਉਚਾਨ੍ ਮ੍ਰਿਤ।
 ਹੋਂ ਅਵ ਸਾਥ ਖਮਾ ਜਾਨੀ ਮ੍ਰਿਨਿਦ੍ ਓਹ ਹੁਲਕੈ ਖਿਮ ਥ੍ਰੇ ਜੱਲ ਪਚ ਗਿਲ੍ ਹੋਂ
 ਹੋਂ ਹਮਲ ਹੋ ਲਗਿਦ੍। ਹੋਂ ਉਹ ਹੁਲਕੈਮ੍ ਇਹ ਹੋ ਸ਼ਹੁਰੀਅਲੰਮ੍ ਹੋ
 ਲਗਿਦ੍। ਓਹੀ ਓਹੀ ਮੱਤੇ ਹੁਲਕੈ ਸੂਹੀ ਮੌਣੀ ਤ੍ਰਿਨਿਦ੍। ਹੋਂ ਓਸਾਮੀ ਗਾਹੀ ਬੀ
 ਹੋ ਹਿਆਂ ਜੱਲ ਹੋਂ ਹੁਲਕੈ ਸੂਹੀ ਖੰਮੀ ਹਾਪਲ੍ ਲਿਆਂ ਅਵ ਕੇ ਹੋਂ ਉਹੀ ਜੁਹੀ
 ਮ੍ਰਿਮ੍ ਥੋ। ਓਵ ਹੋ ਹੁਲਕੈ ਦੰਸਗੀ ਹੋਂ ਹੁਲਕੈ ਹੋਂ ਅਥਾਨੀ ਨਿਆਂ ਗੁਹਾਂ ਜਾਨੀ
 ਹੋਵੀ ਹੁਟੀ ਹੋ ਹੋਂ ਹੁਲਕੈ ਤੁਲ੍ ਗਰ੍। ਹੋ ਹੋਂ ਹੁਲਕੈ ਹੁਲਕੈ ਅਵੈ ਜਾਹੋ ਕੁਝੇ ਹੋਂ
 ਓਹੀ ਦੰਸਗੀ ਹੋ ਹੁਲਕੈ
ਥੁੱਟੇ। ਤੇ ਭੋਗ ਯਾਪਣੇ ਅਦ ਪੰਜ ਮਲਿਨੇ। ਤੇ ਜਾਂ ਸੂਝ ਕੇ ਜੇ ਓਸੀ
ਮਿਖਿਨੇ। ਓਸੀ ਅਦਿਣੀ ਤਾਗ ਜ਼ਰੋਂ ਹੱਤੇ ਮੇਡਿਟ ਉਸੀ ਗਲ੍ਹੇ ਵਾਂਗ ਲਵਲਿਤ
ਹੱਤੇ ਫਰੈ ਸ਼ੁਗਿਨੇ। ਪਤਾਂ ਓਸੀ ਲਾਖਿਨ ਜੋ ਤੇ ਅੰਪੁਝੀ ਹੱਤੇ ਚੌਗਾਈ ਹੱਤੇ。
ਤੁਹਾਨੂੰ ਪਾਸ ਜਾਂਤੇ ਹੱਤੇ ਸੂਝ ਗੇ ਕੋਗ ਜੀਂ ਕੇ ਤਿਥੀ ਤੁਹਾਨੂੰ ਪੁਤਾ ਅਦੇ। ਅਥਾਂ
ਧਾਪਣੇ ਜਿਣੇ ਜੀਂ ਲਾਖਿਨ ਕੇ ਖਾਂਬੀ ਖਾਂਬੀ ਪੋਹ੍ਹਾਂ ਜਾਂਗੀ ਲਿਹਨੇ ਹੱਤੇ ਓਸੀ
ਲਿਹਨੇ। ਤੇ ਓਸੀ ਅਥ ਤੁਹਾਨੀ ਹੱਤੇ ਪੈਂਦੇ ਕੋਝੇ ਲਿਹਨੇ। ਹੱਤੇ ਧਾਗ ਖੰਘੇ ਤੇ
ਬੁਝੀ ਫਰੈ ਜਿ ਕੇ ਹੱਤੇ ਬੁਝੇ ਗੋਪੇਂਬੇ ਸੂਝ ਜੀ ਪਥੇ। ਸੀਏਂਮੁੰਬੇ
ਸੂਝ ਗਿਲਿਨੇ। ਤੇ ਹੱਤੇ ਬੁਝੀ ਜਾਇ ਲਗੇ॥

ਹੱਤੇ ਓਸੀ ਅਦ ਪੁਤਾ ਖਾਂਬੀ ਦਿਵ ਕੇ। ਤੇ ਅਥੇ ਜਾਂਗ ਜ਼ਰੋਂ ਗੰਢੇ ਤੇ
ਨਮੁੰਹੀ ਅਲੋਲ ਸ਼ੁਗੀ। ਤੇ ਜਾਂਗ ਜਿਲੋਣੀ ਆਮਿਨ ਤੇ ਪ੍ਰਤਿਥਿਨ ਕੇ ਬਾ ਜਾਂਤੇ।
ਓਸੀ ਓਸੀ ਲਾਖਿਨ ਕੇ ਤੇ ਅਤੇ ਜ਼ਰੋਂ ਤੇ ਤੇ ਅਥਨ ਅਛੀ ਧੀ ਜੀਵੀ ਗੋ
ਜਾਂਗੀ ਕੇ ਹੱਤੇ ਵੱਡੀ ਕੰਡੀ ਚੁਲ੍ਹੇ ਗਿਲੇ। ਓਸੀ ਵਿਤ ਜਾਂਗਿਨੇ। ਜੀਂ ਮਹਿਨੇ
ਕੇ ਜ਼ੰਮੇ ਅਦ। ਤੇ ਓਸੀ ਅਥਨ ਅੰਦੇ ਚੁਲ੍ਹੇ ਓਸੀ ਗਰੋਨੇ। ਓਸੀ ਅਥ ਜੀ
ਓਹ ਸਿੰਚ ਸਿੰਚ ਓਵੇਂ ਅੰਨ੍ਹੇ ਚੁਲ੍ਹੇ ਤੇ ਕੀ ਅਹਲ ਜਾਂਗੇ ਹੱਤੇ ਜ਼ੰਮੇ ਕੇ ਹੁਆਗੇ
ਅੰਹ ਜੀਂ ਵਿਤੇ। ਤੇ ਤੁਹਾ ਜਾਂਤੇ ਗੇ ਅਨਵੀਨ੍ਹ ਅਹ ਗਿਣੀ ਜੀਂ ਸਿੰਚ ਕੇ
ਧਾਪਣੇ ਅੰਹੇ ਜਾਂਗੇ ਬੁਝੀ ਗੰਧੇ। ਹੱਤੇ ਜਾਂਗ ਤੇ ਬੁਝੇ ਜ਼ਰੋਂ ਨਿਗੰਹੇ ਤੇ ਗੱਲ
ਜ਼ੰਮੇ ਅੰਨ੍ਹੇ ਸਿੰਚ ਓਸੀ ਅੰਨ੍ਹੇ ਅੰਹੇ ਧੀ ਜੀਵੀ। ਓਸੀ ਓਸੀ ਲਾਖਿਨ
ਤੇ ਪੁਤਾ ਤੂੰ ਅਮ' ਹੱਤੇ ਜਾਂਗ ਹੱਤੇ ਤੇ ਨਿਤ ਹੱਤੇ ਹੱਤੇ ਹੱਤੇ ਕੇ ਹੱਤੇ ਹੱਤੇ। ਤਿਥੀ
ਬੁਝੀ ਗਾਂਧੀ ਤੇ ਬੁਝੀ ਜਾਂਗੀ ਪਾਪੀਵੀ ਹੈ। ਜੀ ਕੇ ਤੇ ਬੁਝੇ ਅਤੇ ਗੋਪੇਂਬੇ ਕੇ
ਹੱਤੇ ਜੀ ਪਥੇ ਹੈ। ਹੱਤੇ ਗੀਠੀ ਗਿਣੇ ਕੇ ਹੱਤੇ ਤੁਝ ਗਿਲੇ ਗਿਲੇ ਹੈ॥

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJĀBL.

DOGRA DIALECT

(JAMMU STATE).

SPECIMEN I.

DOGRA CHARACTER

ਪੜ੍ਹ ਲੁਗਾ ਸੰ ਸੂਰੀ ਉਤੇ ਕਪ ਬੜੇ ਆਸ
 ਨਾਵ ਛੱਡੇ ਪੁਕਾਰੀ ਲਾਲੀ ਤਾਰ ਤੇਰ ਕੁਝ
 ਤੁਹਾਡੀ ਸਲੀ ਤਾਰ ਤੇਰੀ ਹਾਰੀ ਲੁਕਾ-
 ਤੇਰ ਟਾਤ ਹਾਰੀ ਅਧ.-ਅਭੀ ਤਾਰ ਚਿੜੀ ਗਲ
 ਰੱਖੀ ਪਾਹਾ-ਲੁਕਾ ਲੁਕਾ ਛਾਫ਼ੀ ਸੰਦੇ ਹੋਈ
 ਹੋਈ ਉਤੇ = ਤਾਰ ਸਾਧ-ਕੁਝ ਕੌਰ-ਕਾਗ
 ਸਾਠੀ ਮੁਹੱਲ ਸਾਡੀ ਹੀਲੀ ਕਾਹੀ ਲੁਕਾ ਛਿ
 ਲੁਗਲੀ ਗਲੀ ਕੁਸਾਹੀ ਕੁਝ ਰੱਖੀ-ਲੁਕਾ
 ਲੁਕਾ ਤਾਵ ਸਾਧ ਅਗਲੀ ਕਾਗ ਮਾਝੀ ਹੀ
 ਗਲੀਜਾ ਪਿਸ ਪਾਰ ਕਾਹੀ ਗਾਹੀ ਲੁਕਾ
 ਤੇਰੀ ਕਿਗਲੀ ਤੇਰੀ ਲਾਗ ਲੁਕਾ ਬੜੀ ਹੀਲੀਜਾ
 ਹੀਲੀ ਪਾਹਾ ਕੁਝਮਾਡੀ ਪੁਲ ਸੁਰ ਕੁਝਲਾਗ

[No 1]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJABI

DOGRA DIALECT

(STATE JAMMU¹)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION

El (ik) vāmide do potu (puitar) the Ude (üde) vichā (vichcha)
 One man of two sons were Them of from in

mikram e baba ki (babbe ki) akhe i (akhri) j e h e bapo (bapu) ji
 We younger by the father to it was said that O father

ja edatā a je hesa (hissa) mel i (miki) pojda (pujda)
 the property of what share me to falling

-he a (ha) sahe (sa) mel i (mil i) da i da o (dei deo) T a (ta) usnu mal
 is that me to give away Then I am by the wealth

un e li vadi data (vandi ditta) Ataa thue (thore) den (dum) pechhau (pichchho)
 them to having divided was given And a few days afterwards

nekrā (nukri) patarn e (puttarane) sab keja (krihi) lantā (kritna) lai
 the younger son by all anything together having made

d ur deseda pudi (pūdi) lita itai uthi (uthie)
 a far country of journey was made and there

apno mal luch pinc lan e (lanne) ud ai data (ditta)
 his own wealth debauched by was squandered away

Ate pad sab khinch lari chul i (chuhJi) us
 And when all expenditure having made was completed that

m ulkh (mulkh) vich bādi lal pīgā (pāigā) ate
 country in a great famine fell and

oh kungal hon laga (laggi) ate us molkhānd (mull handa)
 he poor to be began and that country of

'il hude ja edā walde jai laga (laggi)
 a great property person to leaving gone he was joined

ਹੋਣੇ ਦੀ ਅਗਲੀ ਆਸ ਸ਼ਾਹੀ ਮੁੜੀ ਤੇਜ਼
 ਲੁਕਿ ਚੁਪੈ ਨਾਵਾ ਕਾ ਤੁਰ੍ਗ ਬੁਰ੍ਗ ਲਾਵੇ ਬੁਰ੍ਗ
 ਲਾਵੇ ਲਾਵੇ ਪੁਰਖ ਲਾਵੇ ਰਾਵੇ ਅਵੇ
 ਰਾਵੇ ਬਣੀ ਦੀ ਤੇਜ਼ ਸੁਖੀ ਕੀ ਤੁਰ੍ਗ ਉਡੀ
 ਆ ਸਾਡੀ ਲੁਕਿ ਲਾਵੇ ਗੁਰੂ ਪੁਰਖ ਬੁਰ੍ਗ
 ਗੁਰੂ ਕੇ ਅਧੀ ਰਾਵੇ ਲੁਕਿ ਮਾਰ੍ਗ ਤੇਜ਼
 ਗੁਰੂ ਗੁਰੂ ਗੁਰੂ ਲੁਕਿ ਅਭਿ ਕੇ ਲੁਕਿ
 ਲੁਕਿ ਗੁਰੂ ਲੁਕਿ ਲੁਕਿ ਅਭਿ ਕੇ ਲੁਕਿ
 ਲੁਕਿ ਗੁਰੂ ਲੁਕਿ ਅਭਿ ਕੇ ਲੁਕਿ ਅਭਿ

'O srai (usna) osi (usi) khestr ë vich sui chainar bhej a (bhepa)
Him by him fields in swine to feed it-was sent

'Atai 'osd'î (usdi) marji thi ye 'une (une) sehie (sikie) han e (hanne)
And him of desire was that those hoes by

jere (jehne) sur khaden (khâden) apnî dhahd (dhudh) bhûe
which the swine eating are his own belly he may fill

je kui (koi) osi (usi) nahi (nahî) did a (dind'î) tha Ted hochha (hoshe).
which any one to him not giving was Then sense

vich 'a'e a (am) 'akhha a (akhra) 'mer e habde (habbedai) kinni (kinnai)
in he came it was said 'my father of how many

majora (majrî)-ku mata ruti (rutti) ha (hau), 'aie 'i bhukha
laborers to much bread is, and I hungry

mar a Meha (mâ) utha e (uthua) 'apne bab e (babbar) kachh ja'a (jan),
die I having arisen my own father near will go,

'atai 'usi akhân (akhjan) je he babu pi (bipu pi) mchâ (mc)
and to him I will say that, ' O father, by me

'asmanad a (asmânda) 'atai t usna prid lit (litî)-ho (hu),
heaven of and of you am done is,

'is jog (jog) nahi (nahî) je bhau (bhau) t usna potu (puttar) khua (khwâ),
(of) this worthy (I am) not that again you son I-may be called,

nâki (mlâ) 'apne majri (mature) vicha 'i janchi (janchi) banu (banao) " Ta (ti)
me your own laborers in one like make ", Then

'othia e (uthia) 'apne bab (babbe) p's chalai (chalai), ta (te)
having arisen his own father near he went, and

'aj'e d'ür thā, j'e 'usi dekh'a (dikhia); 'usde
yet far he-was that to-him it-was-seen; him-of

babā (babbe)-k'i tars 'n'eā (āiā), 'atai dr'ur'i (daurie) 'usi gale-
the-father-to compassion come, and having-run to-him the-neck-

-kan'e (kanne) lāi-late (lai-litā), 'atai mat'a ch'uni'ā. Pōtar'e (puttarai)-
-by it-was-taken, and much it-was-kissed. The-son-

-n'e 'usi ākhāā (ākhiā) j'e, 'h'e bāp'ū-jī, meh (mē)
-by to-him it-was-said that, 'O father, by-me

'asmāpā (āsmāpl) 'ate tōsāpā (tusāpā) pr'ād kitā, 'atai hōn (hun) 'is
Heaven and of-you sin was-done, and now (of) this

j'ug (jög) nahi (nahi) j'e bharī (bhiri) tōsāpā (tusāpā) pōtar (puttar) kh'uā (khwā).
worthy (I-am) not that again your son I-may-be-called.'

Bāban'e (babbene) 'apē na'ukrai (naukrē)-k'i ūkheā (ākhiā) j'e, 'khar'-c-
The-father-by his-own servants-to it-was-said that, 'good-

-th'ū (thō) khar'i pōchhak (pōshák) kađi (kaddi) la'i'a'u (liāo), 'atai 'usi l'u'a'u (loāo);
-than good garment having-taken-out bring, and to-him put-on;

h'ur (hōr) 'usde hath nāthi (nāthi), 'atai pēr'e (pairē) jōr'ā l'u'a'u (loāo),
and him-of (on-)hand a-ring, and on-the-feet a-pair(-of-shoes) put-on,

'atai 'as kh'ācho (khāchāi) t'e khōchhi (khushī) manahchāi (manāchāi); k'i (ki) j'e
and we may-eat and rejoicing may-celebrate; because that

mārā (mērā) 'ch pōtar (puttar) m'u'e-da-thā (mōidā-thā), hōn(hun) j'i paīn (peh); g'u'achā (goñchā)-
my this son dead-was, now alive fell; lost-

-dā (dā, hōn(hun) meleā (miliā). Tā (tā) 'oh kh'uchhi (khushī) karne (karan) lagni (lagge).
-was, now (is-) found.' Then they happiness to-do began.

ਪ੍ਰਤੀ ਰਿਸਾਲ ਪੁਰ ਉਹ ਪ੍ਰਤੀ ਪੁਰ ਕੁ ਜਾਨ ਵੇਖ
 ਕਰ ਕਲਿ ਗਲ ਤੈ ਰਸਾਈ ਅਲੋਕ ਦੀਪੈ ਤੇ
 ਰਕ ਤੁਭਰ ਕਿ ਰਸਾਲ ਤੈ ਗੁਣ ਰਾਵ ਚੁਝ
 ਬਤੁਰ ਰਿਹੀ ਰਿਹੀ ਸ਼ਲੋਕ ਗੁਰ ਤੇਜ਼ ਤੁਹਾਡੀ
 ਤੈ ਤੈ ਧੂ-ਧੂ ਅਣੈ ਪੱਤਾ ਕੁਝ ਬਿਨੈ ਬਿਨੈ
 ਰਾਮ ਤੇ ਰਾਮ ਕਿਥੀ ਸਾਡੀ ਗੁਣ ਰਿਹੀ ਰਿਹੀ
 ਬੋਲੀ ਰਿਹੀ ਰਿਹੀ ਗੁਰ ਸੰਗ ਰਾਮ ਰਿਹੀ
 ਕਿਥੈ ਤੁਭੈ ਪੁਤੈ ਸਾਡੀ ਰਿਹੀ ਰਿਹੀ ਰਿਹੀ
 ਕਿਥੈ ਤੁਭੈ ਪੁਤੈ ਸਾਡੀ ਰਿਹੀ ਰਿਹੀ ਰਿਹੀ
 ਕਿਥੈ ਤੁਭੈ ਪੁਤੈ ਸਾਡੀ ਰਿਹੀ ਰਿਹੀ ਰਿਹੀ

Atai usda badu potar (putru) Lhartsu (Lhetra) vach (vich) tha Ja (ja) ghabra (ghare)-
And him of the elder son the field in was When the house

lachh a e (ari) gane tai nachnud i balel som (sumi) Ta (ta)
near he came singing and dancing of noise was heard Then

el (ik) nauhra (naukra) l i sad e a (sadna) tai pochha (puchhna) je ' eh e (eh)
a servant to it was called and it was asked that this

kuh e (keh)? Usnai usi akhe i (il hm) je ter i bhruah (bhara) a e (ana),
what? Him by to I m it was said that thy brother came

tai tere babne (babbe ne) bni dham (dham) lit i is han
and thy father by a great feast (is)made this for

je oh raji baji nige (gia) Osnu (usnu) rih u (ioh)
that he safe and sound arrived Him by anger

laru i (kurri) nah (nahi) chuh a (chhri) je undur ja e Ta (ta) usdai
was made, not I wished that within I em go Then I m of

babne (babbe ne) bhrum a i osi (usi) mani c (manri) Osnu (usnu) babe (babbe)
the father by outside having come to I m it was reno stired Him to the father

ki otar (uttar) det i (ditta) dekh (dil h) etru (trru) hae (hau) di mi tuu
to answer was given see so many years of I fl

tahl kaini he (Juna hi) aiai Ladai (ladai) tui e holme (hul me) b hru nah (nahi) hoe i (hei)
service doing am and ever fly order outside not (I)because

t i (ti) tod (tadh) kada (kadai) el (il) bahnd i bach i (bachcha) mal i (miki)
nevertheless by thee ever one goat of young one me to

੩੮। ਸੰਤੁ ਪੁਰ ਕਾਂ ਪਲੀ ਵੇਂ ਅਖੀ ਜਾਂ
 ਕੁਝ ਹੁਸ਼ ਪੱਥਰ ਵੇਂ ਪ੍ਰਾਣ ਕਾਨੀ ਬੰਦ ਕੈ
 ਤੇਲ ਗੁਲ ਕਿਤੇ ਸਰ ਭੋਲ ਅਖੀ ਚਿਨ੍ਹ
 ਆਂ ਘੜੀ ਬੁਡੀ ਭੜੀ ਕੈ ਜੇਹੀ ਜਾਂ ਕੁਝ
 ੩੯ ਚੁਪੈ ਗੁਰੀ ਧੂਪਤ ਤੇ ਰਖ ਕੇ ਗੁਪ
 ਦੇ ਤੇ ਤੇ ਅਥੀ ਅਖੀ ਗੁਰੀ ਤੇ ਅਖੀ ਬੁਡੀ
 ਸਭ ਵੇਂ ਕਿਵੇਂ ਕਾਨੀ ਤੇ ਤੇ ਤੇ ਗੁਰੀ
 ਸ ਕੈ ਦੂਜੀ ਕਾਨੀ ਹੁਲੀ ਕੈ ਗੁਰੀ ਗੁਰੀ-
 ਗੁਰੀ - ਗੁਰੀ ਕੈ ਹੁਲੀ ਗੁਰੀ ਗੁਰੀ

nahn (nahī) dñat a (dñta), je apnaī jaraī (yaraī) lanaī (lannaī) kh uchhī (khushī) manā²
 not was given that my own friends with happiness I may celebrate

atnī jad e (jad) ter e (ter) eli potar (puttar) a e i (am) jesnai e (jisenī)
 and when thy bñts son came whom by

ter a mal kññjra (kññjrā)d e ud a (udā) t ud (dñti) (sic) usd (usde) wasnt (wastī)
 thy wealth has lots to was squandered him of for

badi dhñham (dhñam) lita Usñnu osi (usi) akha (akhā) hau potar (puttar),
 a great feast was made Him by to I'm it was said 'O son

t u (tū) sadn m crāi kachh ha (hai) tai je kej (kjñh) mñr (mara) ha (hai)
 thou ever of-me near art and what anything mine is

sah (seh) ter (ter) hai Bhari (bhuri) kh uchhī (khushī) manam tu kh uchhī (khushī) karnī
 flat wine is Again happiness to be celebrated and happiness to be done

chhū da hai k i je ter a ehāi bharh (bhar) m u c (moi)
 proper is because that thy this brother dead

d (dā) tha sah (seh) j n (ji) pa e a (pe) hai atnī g uachi (goachi)-
 was /e alive fallen is, and lost

g a e i (gai) d a tha sah (seh) hon (hun) mali (mih) g a (gai) I m
 gone was he again found gone is

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀNJĀBĪ

DÓGRA DIALECT

(STATE JAMMU)

SPECIMEN II.

CHAMBA TAKRĪ CHARACTER

੧। ਹੁਣ ਸੀਲ੍ਹ ਘਾਲੋਸਿਮ। ਸਿਵ ਗੱਤ ਗਮੀਇਣੀ ਪਓਸ। ਜਿਵ
ਖਿਹ ਗਿਲਿਟ ਗਮੀਇਣੀ ਅੰਦਰ॥

੨। ਹੁਣ ਬੱਕ ਧਗ ਪੌਂ ਗਮੀਇਮ। ਪੁ ਅੀ ਲੁਥ ਲੈਸ। ਤੇ
ਗਮੀਕੂ ਰੋਝ ਨਿਹੋਈ॥

੩। ਹੁਣ ਚੋਝ ਦਾਖੀ ਲੱਭੀਇਣੀ ਗਮੀਇਮ। ਤੇਚੇ। ਜਿਵ
ਖਿਹ ਗਿਲਿਟ ਗਮੀਇਣੀ ਅੰਦਰ॥

੪। ਹੁਣ ਛਾਣੇ ਗੁਣੇ ਮੁਕੂਟਮ ਪੁ ਕਿਵ ਆਸ। ਤੇ ਸਿੰਮੀ
ਕੂ ਰੋਝ ਨਿਹੋਈ॥

[No 2]

INDO-ARYAN FAMILY

CENTRAL GROUP.

PAÑJABI

DOGRA DIALECT

(JAMMU STATE)

SPECIMEN II.

DOGRA CHARACTER

- 1 ਤੰਮਰ ਗਾਲ ਅਤਥੁਣੀ ਸ਼ਹੀ ਨਹੁ
 ਨਾਵਕਾਂ ਸਭਿਨ੍ਹ ਕਤ ਦੂਜੇ ਗਾਲ
 ਨਾਵਕਾਂ ਹੁਲਕੇ
- 2 ਤੰਮਰ ਹੋ ਪਾ ਸਭਿਨ੍ਹ ਨਾਵਕਾਂ
 ਅਥਾਂ ਤੁਤੀ ਲੱਡੀ ਲੰਬੀ ਤਲਾਵ ਨਹੁ
 ਬੰਧੁ ਬੁਝੀ
- 3 ਤੰਮਰ ਹੋ ਪਾ ਸਭਿਨ੍ਹ ਨਾਵਕਾਂ
 ਨਾਵਕਾਂ ਚੜ੍ਹ ਤੁਲੀ ਕੱਤੀ ਧੂ ਨਾਵਕਾਂ
 ਨਾਵਕਾਂ ਕੱਤੀ
- 4 ਕੰਮਰ ਕਰੀ ਹੁਤਾਪੁਨ ਸਭਿਨ੍ਹ ਸ਼ਹੀ
 ਸ਼ਹੀ ਦੂਜੇ ਹੁਤਾਪੁਨ ਤੰਮਰ ਹੁਤਾਪੁਨ ਸ਼ਹੀ
 ਦੁਹੁਤਾਪੁਨ

[No 2]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀÑJABĪ

DOGRA DIALECT

(JAMMU STATE)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

1 Hārē pa ghālbā ūdā (ghabradā) chet (chit) m era
Ah, soul (*is*) uneasy heart my

Gadī e kī (Gaddie ki) cha uhda (chuda) ket (kit) bed (bidh) milā e (milk)
the Gaddi for (*is*) wishing (*in*) what manner may one meet

Gadī e kī (Gaddie ki) ja e ke (jai ke)?
the Gaddi to gone having?

2 Hārē pñij thag ch uñi (chora) Gadī eda (Gaddieda)
All five robbers thieves the Gaddi of,

raha (rah) bhahi (bhi) lut laid e (laide), ta ar e (tare) gendī (gundi)
(on) the road even waylay, stars counting

nū (nū) rā en (rain) b ehawai (bhawai)
to the night passes

3 Hārē iehhk (ishk) on ukha (inokha) lari e kī
Ah love wondrous the wife to

Gadī eda (Gaddieda) ho ea (hom), hait (hit) bed (bidh) milā e (milk)
the Gaddi of became, (in) what manner may one-meet

Gadī e kī (Gaddie ki) ja a kai (jai ke)
the Gaddi to gone leaving

4 Hārē kur kai (ke) mhabbatā (mahabbat) manue (manue) de
All made having love man of

rah vuch (vich) rahd e (rahde), tare gendī (gundi)nō (nū) rehan (run)
the road in they run, stars counting to the night
 buhaw e (bil awe)
passes

FREE TRANSLATION OF THE FOREGOING.

1 Ah my soul is uneasy , my heart longs for the Gaddi¹ How shall I go and meet him ?

2 Ah five robbers and thieves waylay the Gaddi on his path I pass the night counting the stars

3 Ah a passionate love for the Gaddi has taken possession of me his wife How shall I go and meet him ?

4 Ah once a woman has loved she ever remains in longing for (her) man I pass the night counting the stars

¹ Gaddi the name of a tribe of hill shepherds. The speaker is a Gaddi who
These are the five passions—lust anger avarice love and pride

KANDIĀLI

The river Ravi skirts the south east corner of the Jammu State. On the other side lies a hilly tract forming the north east corner of the Punjab district of Gurdaspur. The main language of this district is standard Panjabī but in this tract and its neighbourhood the following hill languages have been reported —

Reported to be spoken by—	
Gujar	60 000
Dogr	60 000
Kāndi h	10 000
 TOTAL	<u>130 000</u>

Of these Gurjari will be dealt with under the Pahari languages. Dogra has just been described. Kandialī is the dialect of the country round Shrihpur Kandi close to the Ravi. It is not a distinct dialect but is merely ordinary Dogra mixed with standard Panjabī. It is unnecessary to give any lengthy specimen of it. A few sentences from a version of the Parable of the Prodigal Son will suffice to show its character. It is uncertain whether *a* should be written long as in Panjabī or left unmarked as in Dogra. I have followed the latter system.

[No 3]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAṄJABI

KANDIALI DIALECT

(GURDASPUR DISTRICT)

Kuse	manul khede	du	puttu	the	Unhī bichchō
<i>A certain</i>	<i>man of</i>	<i>two</i>	<i>sons</i>	<i>here</i>	<i>Them from among</i>
lukhren	bubbe hī	ikhī	bapu ji	me hī	mai
<i>the younger by</i>	<i>the father to</i>	<i>it was said</i>	<i>O father</i>	<i>me to</i>	<i>my</i>
hissa dai deo	Uni	unhī hī	rasoti	bindi	ditta
<i>share give'</i>	<i>By him</i>	<i>item to</i>	<i>property</i>	<i>having divided</i>	<i>was given</i>
dinī pichchhhō	lul aie	puttaiene	karī	rasoti	lithu
<i>days after</i>	<i>the younger son</i>	<i>only</i>	<i>all</i>	<i>the property together</i>	<i>was made</i>
kuse dur mulke hī	chahi gei	Ltthī	unī	luch pme bich	
<i>a certain distant country to</i>	<i>I went away</i>	<i>There by him</i>	<i>debaulery in</i>		
sub lachh (<i>pronounced lish</i>)	lawi tra	Jadū	ude	lachh lachh(lish)	
<i>every thing</i>	<i>was squandered away</i>	<i>When him of will ansting</i>			
bi māhī rehi tī utthaī matī	lal paigī	Usi	bhul kh		
<i>also not remained then</i>	<i>We a great famine fell</i>	<i>Him to hunger</i>			
pugru us pisede	kuse vāhie lachh gea	Uni	us hī		
<i>suridi gwali</i>	<i>he went</i>	<i>By him I am as-for</i>			
<i>sime of (for) herding</i>	<i>it was appointed</i>				

THE KĀNGRĀ DIALECT.

The District of Kangra proper (excluding Kulu, Lahaul, and Spiti) lies to the north of Hoshiarpur, and to the south of the Chamba State. To its east lies the State of Mandi, and to its west the north-eastern corner of Gurdaspur. The language of Hoshiarpur is Standard Pājījabī, those of Chamba and Mandi are forms of Western Pāhāṛī, and the main languages of that portion of Gurdaspur which lies to the west of Kangra are various forms of Dōgrā. In Kangra itself, on a part of the northern border, near Chamba, the Gādis who inhabit that tract speak a form of Pāhāṛī. Over the rest of the district we meet with a form of Pājījabī, which is mixed with the neighbouring Dōgrā and Pāhāṛī, and even shows traces of the influence of Kāshmīri. The number of speakers of the Kāngrā dialect is estimated to be 636,500.

The Kāngrā dialect does not employ the ordinary Gurmukhi character, but is written in that form of Tākri which is current in Chambā. It was originally intended to print the specimens in Chamba-Tākri type, as has been done in the case of Dōgrā; but difficulties were experienced in obtaining a sufficient supply of the type, and lithographed facsimiles of the manuscript as prepared for the press have therefore been substituted. This manuscript was not written by a native of Kangra. And as the alphabetical system has been explained when dealing with Dōgrā, and as, moreover, the dialect closely resembles Dōgrā in several important points, I have placed the account of this form of speech after that of Dōgrā.

In pronunciation, a short *e* is common, as in *seh*, he; *tehl*, service; *babbedā*, of a father. Sometimes a long *ī* is substituted for the final *ā* of nouns, as in Kāshmīri; thus, *māhnū* (almost pure Kāshmīri), a man; *chhēlū*, a kid. This is also common in the neighbouring Pāhāṛī dialects.

In the declension of nouns, all masculine nouns have an oblique singular form in *e*, whether they end in a consonant or in a vowel. Thus, *babbe*, oblique form of *babb*, a father. This method of forming the masculine oblique case singular, and the formation of the accusative-dative with *ki* are both typical of Dōgrā. The oblique plural of masculine nouns in *ā* ends in *edā*. Thus, *ghoreādā*, of horses, but *gharādā*, of houses.

Feminines ending in vowels and some ending in consonants form the oblique case singular by adding *ā*, while others ending in consonants form it by adding *i*. The following table shows the various changes which a noun undergoes in declension.—

SINGULAR.		PLURAL	
Nom. N.	Oblique	Nom. N.	Oblique
MALE			
<i>Ghorā</i> , a horse	<i>ghore</i>	<i>ghore</i>	<i>ghoreādā</i> .
<i>Ghar</i> , a house	<i>ghare</i>	<i>ghar</i>	<i>gharādā</i>
<i>Bichchū</i> , a scorpion	<i>bichchue</i>	<i>bichchā</i>	<i>bichchādā</i>
FEMININE			
<i>Bittī</i> , a daughter	<i>bittīā</i>	<i>bittīā</i>	<i>bittīādā</i> .
<i>Jundī</i> , a woman	<i>jundā</i>	<i>jundā</i>	<i>jundādā</i>
<i>Baihnī</i> , a sister	<i>baihnī</i>	<i>baihnī</i>	<i>baihnīādā</i> .

The case of the agent is formed as follows —

Singular	Plural
ghorē	ghorēā
gharē	gharā
bichohorē	bichohorā
bittreē	bittreā
junasē	junasā
baikhē	baikhā

It will be observed that the agent plural is always the same as the oblique form plural.

The suffix of the accusative dative is *ki* or *jo*¹. That of the locative is *bich*. In other respects the declension of nouns follows Panjabī.

Adjectives follow the rules of Panjabī, except that an adjective agreeing with a noun in the agent case is itself put in that case. Thus, *lauhī ē puthī ē*, by the younger son.

The first two personal pronouns are thus declined —

I	We	-	Thou	You
Nominative	māī	asāī	ti	tusāī
Agent	māī	asāī	taī ti dh	tusāī
Acc. Dative	minjō	assājō	tiyō	tusājō
Locative	minjō-bich	assājō bich	tiyō bich	tusājō bich
Gentive	mora	māī asāī assādā	terā	tumhara tamhara tusādā

The forms *mhasā* and *tamhasā* are taken from Panjabī.

The following are the principal parts of the other pronouns —

	That I etc	Thī	Who	That he etc	Who?	What?
Singular— Nominate	oh	oh	jo, jeh	seh sahk	hun	haī, hyā
Agent	unī	unī	janī	tinī	hunī, lunī	
Oblique	us	us	tu	ts	lne, lnh	les (dat layd)
Plural— Nominate	oh	oh	jo jeh	seh sahk	hun	
Oblique	unī	unī	janī	tinī	lne	

¹ The suffix *jo* is really the locative of a genitive postposition *ja*? In Kāngra *ja* has become obsolete but it still survives in a slightly different form in Sindhi. It is derived from the Sanskrit *ja* *yakal* through the Pali *ya* *ya* being dropped according to a well known plonetic rule. The fact that *jo* is a locative is well known by its employment with certain postpositions. Such postpositions are generally nouns in the locative. Thus *ta i se* before *ti* is really the locative of *ta i se* front and means literally 'in the front'. It hence governs the *se* front and as in Indo-Aryan languages such genitives are adjectives they agree in the Kasagra dialect with *se* and *ne* in gender and case. Hence *tiyō samhī e*, before *ti* is literally 'in thy front' and *tiyō* is the locative masculine of an obsolete genitive **tiyā* *tiy*. Similarly *baeī* in its construction of an old locative *baekhī* in the middle and *baeī bich* in *ti* is literally 'in thy middle' or 'in the middle of thee'. In an exactly similar way the Hindi *ka* is by origin the locative of *kā*.

The nasalization of the agents singular is often omitted. The agents plural are the same as the oblique forms. The oblique forms plural often insert *m* thus *unhā* *inħā* etc. Anyone' is *lər* obl *ləsə* 'Anything' is *ləcīl* 'Self' is *apni* oblique form the same genitive *apna*

Adeha, of this kind so, *tadelā jadela ladaha*

The verb substantive is conjugated as follows —

Present, I am etc

	Singular	Plural
1	<i>I</i> <i>Ias</i>	<i>hā</i> <i>lū</i> <i>lās</i>
2	<i>le</i> <i>la</i>	<i>lā</i> <i>la</i> <i>lat</i>
3	<i>he</i> <i>las</i>	<i>lā</i> <i>las</i> <i>hs</i> <i>lan</i>

The past tense is sing masc *tlā* or *thū*, fem *thī* plur masc *the*, fem, *thīā*

In the Active Verb the Infinitive and Participles follow Pāñjābi. Thus the present participle is *mar̥da* or *mar̥na* striking. The Present Subjunctive follows the analogy of the verb substantive. Thus *mar̥e* or *mar̥ai*, thou mayst strike, *mar̥ā*, I or we may strike. The first person plural may be *mar̥e* as in Pāñjābi. The only other tense which presents irregularities is the future which is conjugated as follows in the masculine line. The feminine forms can easily be supplied on the analogy of Pāñjābi —

Future, I shall strike, etc

	Singular	Plural
1	<i>narga</i> <i>marghī</i> <i>naraga</i> <i>nargha</i>	<i>marge</i> <i>narghe</i>
2	<i>narga</i> <i>argha</i>	<i>marge</i> <i>narghe</i>
3	<i>margā</i> <i>margha</i>	<i>m̥r̥ge</i> <i>marghe</i>

We now and then meet stay Pāñjābi forms of the future such as *hon*, he will be *bol* he will be

The past participle sometimes drops the *a* as in Hindostani. Thus *lagga* for *legga* begun *mila* for *milia* got

There is a Respectful Imperative ending in *a*. Thus *sallā* be good enough to keep me

The Frequentative compound frequently appears with the force of an ordinary present definite. Thus *mar̥a lada lā* I am striking

The Inceptive compound verb is formed with the direct and not the oblique form of the infinitive. Thus *lāsā langa* he began to do

Note that contrary to the Pāñjābi and Hindostani construction the verb *bol* to speak is treated as a transitive verb in the past tenses. Thus *lau lē pultre bolta*, the young or son said

AUTHORITIIDS—

LTALL Sir JAMES BROADWOOD —*Report of the Land Revenue Settlement of the Kangra District Panjab*
 . . . 1865 72 Lahore 1874 (App 4, Glossary, App 5 Proverbial sayings)

Appendix I of the last edition of the Kangra Gazetteer consists of Notes on the Dialect of the Kangra Valley with a Glossary of Words peculiar to the Kangra District by the late Mr D O'Brien (the author of the well known Multani Glossary) A new edition, revised and enlarged has been prepared by the Rev T Grahame Bailey, and is printed in that gentleman's *Languages of the Northern Himalayas* (London 1908)

As specimens of the Kangrā dialect, I give, first, a version of the Parable of the Prodigal Son, second, a short folktale, and, third, a few local proverbs

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PUNJABI

KANGRA DIALECT

(DISTRICT KANGRA)

SPECIMEN I.

ਜਾਗੀ ਗੁਰੂਤਮ੍ ਵਿ ਪੁਤੇ ਥੇ । ਤਿਨ੍ ਦਿਵੇ
 ਕੰਤੇ ਪੁਤੇ ਅਥੇ ਮਨ੍ ਪੇਲਿਅੰ ਤੇ ਬੇ
 ਹਪੂਝੀ ਤੇ ਜਿਤੇ ਘੋਸ਼ੀ
 ਲਈ ਏਥੇ ਦਿਵੇ ਸਨ ਤਿਨ੍ ਤੇਥੇ ਗੋਂ ਹਿੱਤੇ।
 ਤੇ ਅਥੇ ਤਿਨ੍ ਜੀ ਧਪੜ ਲਈ ਏਥੇ ਅਣੀ ਮਿਤੀ।
 ਹਉ ਮਿਨ੍ ਕੁਝੀ ਖੀਤੇ ਹੋ ਛੇ ਪੁਤੇ ਸਤ ਜਿਤੇ
 ਮਿਠੇ ਮਹੀਨੇ ਮੂਹੇ ਮਹੀਨੇ ਮਹੀਨੇ ਗੁਰੂ ਗਿਆ । ਫਿਸੀ
 ਤਿਥੂ ਲੁਗਪਟੇ ਦਿਵੇ ਮਿਨ੍ ਜਾਤਮ੍ ਮਾਤਮ੍ ਧਪੜ ਲਈ
 ਕੇ ਤੇਵੇਂ ਮਿਤੀ । ਤੇ ਗੋਂ ਸਤ ਜਿਤੇ ਤੁਗਤੀ ਸੁਅਰੇ
 ਤੇ ਤਿਨ੍ ਗੁਲਬੇ ਦਿਵੇ ਅਥੇ ਮਹੀਨੇ ਧਪੜ ਗੁਰੂ ਤੇ ਗੋਂ

ਅਨੁਕ ਤੇ ਗਿਦਾ। ਪੈ ਹੋਤ ਵਿਗ ਹੁਲਥੋਂ
 ਹੁਲਥੋਂ ਪਿਸ ਰੋਜ਼ ਸੀ ਹਮਟਿਂ ਦਲ ਰੋਜ਼ ਲਗ
 ਜਿਸੀ ਵਿਗਹੀ ਧਪਤ ਲਾਡੇ ਪਿਸ ਸੂਰ ਮਾਝ
 ਤੇ ਜਿਦਾ। ਹੋ ਜਖ ਜੂਝ ਗਿਆਫੁੰ ਆਦੀ ਜਿਸਾਫੀ
 ਸੂਰ ਧਰਮੀ ਥੀ ਧਪਤ ਧੋਟ ਤਾਝ ਮਤਮਾਵ।
 ਪੈ ਜੋਂ ਹਮਣੀ ਵਿਸਾਫੀ ਜਿਝ ਕਿਵੀ ਪਿਸਾਵ।
 ਤੇ ਵਿਸਾਫੀ ਧਮ ਧੋਂ ਪੈ ਬਿਲਦੀ ਕੇ ਹੋ
 ਬੇਦ ਦਲ ਜਿਤਕੁ ਤੀ ਹੁਕੂਰ ਜੀ ਖਚੁ ਤ ਤੀ ਵੱਡੀ
 ਹੁਲੀ ਰੋਜ਼ਮੀ ਤੇ ਪੈ ਹੀ ਤੁਖ ਹਰ ਜਾਹੁੰਤੀ।
 ਹੀ ਓਡੀ ਜਾਫੀ ਧਪਤ ਧੋਦੀ
 ਹੋ ਵੀ ਵਿਸਾਫੀ ਗਲਘਾ ਕੇ ਤੇ ਧੁਖਾਫੀ
 ਹੀ ਸੁਗੋ ਤੇ ਉਲਟ ਪੈ ਵਿਕੀ ਸਾਖੁ ਪਥ
 ਜੀਕੁ ਤੇ। ਤੁਝ ਹੀ ਤੁਝ ਧੁਤਾ ਹੁਲਥੋਂ ਝੁ ਝੁਗ
 ਕਿਵੀ ਤੇ। ਗਿੰਡੀ ਧਪਤ ਹੁਕੂਰ ਪਿਸ ਰੋਜ਼ ਸੀ

ਪ੍ਰਭਾ ਗਤੀ ਜਗੀ ਬਾਬੁ । ਤੇ ਹੋਵ ਓਹੀ
 ਜਗੀ ਧਪੜੁ ਧੱਦੇ ਥਲ ਗਿਰਦ ਵੇਂ ਹੋਵ ਘੂਮੀ
 ਥੁ ਤਿਸਮੰ ਧੱਦੇ ਤਿਸਨੀ ਮਿਖੀ ਜਗੀ ਮਥ
 ਜਨੀਤੀ ਵੇਂ ਖਿਚ ਮਣੇ ਜਗੀ ਤਿਸਮੰ ਗੜ੍ਹ
 ਲਗੀ ਜਗੀ ਢੱਦੀ ਲਈ । ਪੁਤੱਤੇ ਤਿਸਾਨੇ
 ਫੰਲਿਧ ਤੇ ਧੁਕੁਜੀ ਹੀ ਗੁਗੈ ਤੇ ਉਲੰਟ ਜਾਂ
 ਤੁਝੁਟੇ ਸ਼ਾਹੁਅ ਪਥ ਜੀਕ ਤੇ ਵੇਂ ਛਿਡੀ ਤੁਝੁਟੇ
 ਪੁਤੱਤਾ ਗੁਲੁਧੁਅ ਜੀਗ ਜਤੀ ਤੇ । ਤੇ ਤੀ ਧੱਦੇ
 ਧਪੜੁ ਹੈਅੱਕ ਜੀ ਫੰਲਿਧ ਆ ਸਤੁੱਕ ਤੇ ਖੜ੍ਹ ਅਪਥੇ
 ਜਾਣੀ ਜਗੀ ਜੋ ਜੀ ਲੰਧੁ । ਜਾਂ ਜੇਮੰ ਵੱਡੇ
 ਹੂਠੀ ਵੇਂ ਹੀਂਦੇ ਧਿਮ ਕੁਟੇ ਧੀਂ । ਵੇਂ ਖੰਟੇ ਜਾਂ ਦੰਸੇ
 ਜਗੀਟ । ਜੱਤੇ ਹੋ ਵੱਡੇ ਹੋ ਪੁਤੱਤਾ ਗੁਗੀਗਿਰਦ ਥੁ
 ਛਿਡੀ ਜੀਮੁ ਵੇਂਦੇ ਤੇ । ਗੁਹਮੀ ਗਿਰਦ ਥੁ ਛਿਡੀ
 ਗਿਲੁ ਤੇ । ਤੇ ਹੋਵ ਹੀਜੁ ਜਾਂਦੁ ਲਗੈ ॥

ਤਿਸਮ ਅੜ ਪੁਤਾ ਲੱਤੜੇ ਖਿਮ ਬੈ।
 ਤੇਹ ਕੁ ਗੋ ਯਦੀਮ ਵੇਣ ਘੋ ਰੱਡੇ ਪੁਜ੍ਹ ਤੇ
 ਤਿਨੀ ਧੜੇ ਅਚੈ ਸ਼ਹੀਮੀ ਦੀਂਗੜੇ ਸੁਝੀ। ਤੇ ਤਿਨੀ
 ਯਪੁੜੇ ਕੈਂਕੁੜੇ ਖਿਮ ਮੇਂਦੀ ਯਮਗੀਟਾਨੀ ਸਮੀ ਅਗੀ
 ਯਪੂ ਪਲ ਪੁਜ਼ੀਰ ਤੇ ਟੇ ਅਗ੍ਹੇ ਤੇ। ਤਿਨੀ ਤਿਸ
 ਅਗ੍ਹੇ ਫਿਲਿਰ ਤੋ ਤੁਅਰ੍ਹ ਤੁੰਡੇ ਯਦੀਰ ਤੇ ਤੇ
 ਤੁਅਰ੍ਹੇ ਅਥੰ ਅੜੀ ਭਗਮੀ ਰਾਹੀ ਅੀਤੀ ਤੇ। ਰੋ
 ਗਲ ਅਗੀ ਰੋ ਤਿਸ ਅਗੀ ਤਨ ਸੰਗ ਗਿਲ ਤੇ।
 ਯਪੁ ਤਿਨੀ ਨਲੜੀ ਅੀਤੀ ਤੇ ਅੰਮੇ ਕੁਝ ਨਤੀ
 ਸ਼ਿਦੀ। ਰੋ ਗਲ ਅਗੀ ਤਿਸਮ ਦਕ ਦੁਤਾ
 ਦੁਤ ਅਗੀ ਗਨੜ ਲਗ। ਤਿਨੀ ਅਥ ਅਗੀ
 ਤੇਹ ਮਿਤ ਤੋ ਗੈ ਰੇਤੁੰਹੇ ਪਹਾੰਤੇ ਤੇ
 ਤੁਅਰ੍ਹੀ ਟੇਤਲ ਅਗਮ ਤੇ ਤੇ ਅਗੀ ਤੁਅਰ੍ਹੀ
 ਤੁਅਗ੍ਹੇ ਤੇ ਅਗ੍ਹੇ ਨਤੀ ਪੇਚੀ। ਤੇ ਤੁਸੀਂ

ਜਮੀ ਗਿੰਤੇ ਜੇ ਅੱਲੂ ਤੀ ਨਤੀ
 ਮਿਤੇ ਹੋ ਹੈ ਧਪਛ ਗਿਤੁੰ ਜਾਹੇ ਹੀਂ
 ਜਾਮੁ। ਧਪਾ ਤੁਝੁ 23 ਪੁਜਾ ਤੇ ਅਤਿਥੀਵੇ
 ਸਥੋ ਤੁਝੁ ਲੰਦੇ ਖੇਡੇ ਗਿਦੇ ਤੇ
 ਤਿੰਤੇ ਹੋਉ ਹਚੇਦੇ ਤਿੰਤੇ ਤਾਹੇ ਤਿੰਨ ਆਈ
 ਪੜੀ ਝੌਲ੍ਹੇ ਗੈਂਦੇ ਧੜ੍ਹੇ ਤੇ। ਧੜ੍ਹੇ ਤਿੰਨ ਮੀ
 ਫਿਲਿਹੇ ਹੋ ਤੇ ਪੁਜਾ ਤੂ ਸਮੁ ਹੋਰ ਜਾਹੇ।
 ਹੋ ਜਿਆ ਹੋਰ ਤੇ ਹੀਂਤੇ ਹੋਤੇ ਤੇਹੋ ਤੇ।
 ਧਪਾ ਹੀਂਤੇ ਅਭੁਵੀ ਅਹੰ ਖੁਸੀ ਤੇਵੇਂ ਠੀਕ
 ਹੈ। ਜਿਤਿਹੇ ਜਾਨੀ ਹੋ ਦਿੰਤੁ ਤੇਰੇ ਤੇ ਗੀ
 ਗਿਦੇ ਹੈ ਫੇਰੀ ਜੀਵ ਤੇਵੇਂ ਹੋ। ਹੁਦਮੀ
 ਗਿਦੇ ਹੈ ਫੇਰੀ ਗਿਲੈ ਤੇ॥

[No 4]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀKJĀBI

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN I.

TRANSLITERATION AND TRANSLATION.

Husi malnuede do puttar the linn̄ bicha lauhk̄
A certain man of two sons were They from among by the younger
 puttre bibbe kint̄ bish̄ je he bapu ji ji kichh ḡhrede
son the father to it was said that O father sin whatever house of
 latte phatta bichi mera husi hol seh minjo deo Ti
goods from among my slave may be that to me give Then
 babbū tunā ki upna latta phatt̄ bindi ditta Mate
by the father them to his own property having divided was given Many
 din nahi bte ji chhotā puttar sibh kichh kitt̄ kuit̄
days not passed that the younger son everything together made having
 dur dese ki chal̄ ḡia plurī titthu luchpant bich din kitde
a far country to went away then there debauchery in days in spending
 hatde upna latta phatta udin ditta Ji seh sabh kichl
in spending his own property was squandered When he everything
 bhugta chul̄ h̄i ti tis mull he bich bari kol pei her sch lani il
spent had then that country in a great famine fell and he in want
 hot gi Hor seh tis mull hede malnuē bicha il si idm̄ bal
became And he that country of men from among one man near
 rehni lagḡ jini biso apne libri bich sui chaini bhogni
to dwell began by whom him as for his own field in scime to feed it was sent
 Sch kulli bur̄ nā kān̄ jin̄ ki sui khide the apni pei
He chaff cibush hasles by which the scime eating were his own belly
 bhanna ch̄ihd̄ uas Hor hor idm̄ tis li kichh nahī dind̄ tha
to fill wishing egs And any man him to anything not giving eas
 Tā tis li yd̄ in hor bol̄ je 'mai bibbe bil
Then him to memory came and it was said that my father near
 kute h̄i majuā h̄i khane te blu toti ghulli r̄chdi h̄i
how many servants to eating than even bread left over and above remaining is
 hor mū bhul h̄i mār̄ lān̄ h̄a Mai utthi h̄ri apne babbe
and I hungry dying doing am I arisen having my own father
 5 v

Id right hor tis ki galli hi je he bipu pi mai surte
 near will go at I will at that O father su bje leen from
 ulta hi tpi sambhu jip kith he Hun mai tumhari pulsar
 against and the to before su done is Now I your son
 aluinc I - nali hi Minjo apne majuri biehi ak si
 te le called fit not a Me your own servants from among one
 kurd u samjhari i llihi It seh nishihari apne babbe
 like considered Javing Jeej Then le arun Javing his own father
 Id an hi sh duihi thi je tukle biehi tis ki dikkhi kari
 ren went and he distant even was that biehi father Iu to seen Javing
 dwi kiti hr biehi deh kari field will hie kari
 co paition was a ah and roun giren Javing or his reel been attacked Javing
 ph I Putti tis lane bolii he bipu pi mu
 Jisses were taken Biehi so Iu to it was said 'O father su bje
 surte ulta han tumhari sambhu jip kith he hor phuri
 leen from against and e es in short sun done is and an more
 tumhari puttu galu m j nali hi Tihhi babbe
 uem soi to le called iet hi rof Ie i Then even biehi father
 apne nali kki biehi j 'sikhni te Hiar kapri haddhi kari
 his own servants to it wa ad that all han qool clothes brought to Javing
 is ki Iu han i lhi biehi guthi hr jauri biehi jutte
 This one to put on and this of on land a ring enl see' in slots
 p i hi ihu I me mind kari Keh je eh muri
 pton, and let us eat and rejoicing let us make Because that this sy
 jutter mire thi phuri jadi hiehi, mukhi thi
 son Javing ded gone was equal living decorus, Javing been lost gone was
 phur mil h Tihhi ch many kuni la ge
 again got is Then ther reoen to do began

Tisdi biehi puttu ihue biehi thi Hor q seh aod
 Hi of the elder soi the field in was And when le coming
 hor ihue mere juppi ti tim bieji kanh nichedi
 Javing become the to the near our uid then by ien rone and dancing of
 eq suni Ho tim apne mukri biehi ak si idme ki
 noise was heard And llihi his own servants from among one man to
 addi kui uppri Id juchchhi j seh kui he Tim
 called Javing himself new it was said that 'This what is?' Be him
 tis kane bolii je tumhari bhau or he, her tumhari labhi
 him to it was said that now brother come is and by your father
 buri undi 1980 Iiti he is gallo kui je tis ki biehi chunga
 a very excellent feast made is this season making that him to safe and well

mil̄ he Appu tūm̄ jalm̄ kīt̄ hoi andū jana nāhī chahī
 got he is But by him urāth was made and within to go not he wished
 Is galla lūm̄ tsd̄i babb̄ bahru aīlūm̄ manan̄ lagḡ
 This reason making him of the father outside come having to remonstrate began
 Tūm̄ bubbe lī uttar ditt̄ je mūm̄ itnām̄ busā te tumhārī
 By I'm the father to answer was given that I so many years from you
 tehl̄ lānd̄i hā hoi laddi tumhāc hul me te bahru nāhī hoi
 service doing am and ever your order from outside not became
 Hoi tussā laddi minjo ik chhālu bhu nāhī ditta je mūm̄ ipne
 And by you ever to me a lid even not was given that I my own
 mitrā lane mauj̄ lānd̄i Appu tumhārī eh puttu je
 friends with rejoicing might have done But your this son by whom
 I w̄jñād̄ sathē tumhās latta phatta l̄hu gr̄i hu jīhā sch̄ aia tihā
 harlots of in company your properly devoted is when he came then
 tussā tis lī buri chhail̄ r̄iso b̄nu h̄e Babbe tis lī
 by you I'm for a very fine feast prepared is By the father him to
 buri je hu puttar tu sād̄i mere lane hu Je kichh
 it was said that O son thou always of me near art Whatever
 mēa h̄e sch̄ sibh̄ teri he Appu mauj̄ lānd̄i khun̄ khun̄
 mine is that all thine is But rejoicing to be done and happiness
 hōm̄ thi thi kīhā kūm̄ je eh teri bhru mūm̄ gāthi,
 to become proper was because that this fly brother having died gone was,
 phuñ qida hōm̄ h̄e guach̄ gāthi phuñ mil̄ h̄e
 again living become is, having been lost gone was again got is

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBI

KANGRA DISTRICT

(DISTRICT, KANGRA)

SPECIMEN II.

ਜੇਹ ਸੀ ਧੂਹੀਂ ਪੰਜਾਤ ਉਪਥੇ ਜੇਹ ਸੀ
 ਅਰਥੁ ਭਲ ਬੈਣੀ ਰਥ ਥੇ। ਅਨੇਂ ਤਿਸਤੇ ਅਮੀ ਅਮੀ
 ਪ੍ਰਹੀ ਬੈਡੁ ਬੈਡੁ ਸੀਮ ਲੰਮੀ ਥੀ। ਤੱਕ ਜੇਹ ਮਿਨ੍
 ਦੁਖੀਂ ਅਰਥੁ ਤ ਦਪਲੀ ਬੈਣੀ ਗੱਗੀ ਤੁੰ ਅਰਥੁ
 ਲੋਖ ਅਗੀ ਪੰਜ ਉਪਥੇ ਘੁਗੀ ਬਾਝ ਅਨੂੰ।
 ਛਿਗੀ ਤੀ ਪ੍ਰਹੀ ਤਿਸ ਤ ਪੰਡੀ ਪੰਡੀ ਸੀਮ
 ਅਮੀ ਅਮੀ ਲੰਮੀ ਰਾਤੀ। ਤੱਕ ਛਿਗੀ ਲੋਖ
 ਵੇਚੇ ਤੁੰ ਪੰਜ ਉਪਥੇ ਘੁਗੀ ਤੀ
 ਪ੍ਰਹੀਦਮੁ ਗੁਜ਼ੀ ਰਾਤ। ਜੇ ਗਲਮ ਗਲਮ
 ਲੰਝੁ ਰਾਤ ਅਗੀਤ ਤੇ
 ਪੰਜ ਪੰਜਾਤ ਲਗ ਰਾਤ ਪੰਜ ਅਗੀ ਲਗ ਪੰਡੀ।
 ਰਾਗ ਅਰਥੁ ਅਗੇ ਪਾਏ ਤੁੰ ਪ੍ਰਹੀ ਰੰਢੀ ਰੰਢੀ॥

[No 5]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀṄJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN II.

TRANSLITERATION AND TRANSLATION

Ik si buddhi^ē pājih rupayye ik si kune bal thauni
 By one old woman fifty rupees a money lender near deposit
 rakhhe the Kūnē tis tu kuddi kuddi buddhi thora thora
 placed were And him from now and then the old woman a little a little
 sauda lēdi thi Jā ik din buddhi^ē larrre te
 provisions tal ing was When one day by the old woman the money lender from
 ipni thauni mangi tā karai^ē lekhi^ē kari
 her own deposit was as led then by the mon, lender calculation having made
 pañj rupayye biki dina laddhe Phiri blu buddhi
 five rupees balance to be given were drawn out Again also the old woman
 tis tu pao pio sruda kuddi laddi lēdi rahu Jā phiri
 him from quarter quarters provisions now and then tal ing was When again
 lekha hori tā pāñj rupayye biki blu buddhiade
 calculation became then the five rupees balance also the old woman of
 muli gac Is gallida gallan lokī eh liti jū,—
 exhausted went This matter of saying by people this was made that—
 'pañj p jahī lai gac
 'the five the fifty were taken away
 'pāñj ki lai pao
 'the five tool the quarter
 'damm karañ bas pei,
 deceit of the money lender power she fell
 tū buddhi io jao
 then old woman come go

FREE TRANSLATION OF THE FOREGOING.

An old woman once deposited fifty rupees with a money-lender, and only very seldom took a few provisions from him against the deposit. One day, when she asked him for her deposit back again, he made up the accounts and told her that there were only five rupees to her credit. She went on taking now and again a quarter of a seer of provisions, and when she again asked him to settle up, he made up the account and told her that now there was nothing left to her credit. When the people heard of this the following saying became current,—

The five took away the fifty, and the quarter of a seer took the five. She fell into the clutches of the money-lender by his deceit. Old woman, come and go.¹

The last sentence is not clear to me. The writer of the specimen explains it as signifying that the people told the old lady to stop transactions with the money lender for good.

[No 6]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJABI.

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN III.

ਥੜੀ ਖਸ਼ਗ ਟੋਤੀ।

ਜਿਗ ਬੇਤਿਦ ਖਸ਼ਗ ॥ ਕੁਝਾ।

ਟੋਤ ਥੱਤੀ ਖਸ਼ਗ ਲੀ ਖਵਾ॥੧॥

ਪਾ ਤਥੰ ਪੜਾ ਸੁਣੋਂ ਥੱਤੀ।

ਅਮੀ ਨੁ ਤ੍ਰੈ ਕਿਤਿਧੰਮੇ ਤੇਤੀ॥੩॥

ਘਾ ਕੁਮੰ ਹੌਲੋਂ ਪਾਂਛੁ।

ਘਾ ਕੁਮੰ ਢੀਤੁੰ ਸਾਂਛੁ।

ਘਾ ਕੁਮੰ ਢੀਤਿੰਤ ਹੀਠ।

ਘਾ ਕੁਮੰ ਚੁਤੀਟ ਪੀਠ॥੭॥

ਮਾਰਦ ਮੱਝ । ਧਨ ਨਾਵੀ ਮੱਝ॥੮॥

[No 6]

• INDO-ARYAN FAMILY

CENTRAL GROUP.

PANJABI

KANGRA DIALECT

(DISTRICT, KANGRA)

SPECIMEN III.

TRANSLITERATION AND TRANSLATION

1 Kheta khasme seh

1 *Cultivation owner will*Jisa I hetia khasm na ju
If at field the owner not may goSeh kheta khasme ki I hu
That field the owner eats

2 Pai haithē bing sunehē kheta

2 *By another's hand trading by a message cultivation*Kiddi na hon batihīde tēhu
Dear not will be thirty two of thirty three

3 Ghu ūade dholō bijnē

3 *House goes by drum being played*

Ghu ūade baughtē sijnē

House goes by many guests

Ghu ūade bauihīdē dhu

House goes by many daughters

Ghu ūade bahuō biē

House goes by borrowed from another seed

4 Gras danda Bas mali deni

4 *Mouthful is to be given Lodging not is to be given*

FREE TRANSLATION OF THE FOREGOING PROVERBS

1 Agriculture depends on the owner

If the owner does not go personally to his field and cultivate it, the field will eat him

up¹

2 Trading at second hand and cultivation by message will never turn thirty two into thirty three

Compare Mr Macnaghten's *Selected Agricultural Proverbs of the Punjab* Nos 694, 69² Compare Mr Macnaghten No 698 I have copied his translation

- 3 A man goes home (*i.e.* does not prosper) by beating drums (*i.e.* amusing him self)
 A man goes home by entertaining many guests
 A man goes home by begetting many daughters
 A man goes home by sowing his field with borrowed seed¹
 4 You may give food to a stranger but don't let him settle on your land

¹ Mr Macomach's Nos 801 80² are the nearest to this but are not the same

² I have not been able to trace this in Mr Macomach's book.

BHATĒĀLI

The main dialect of the State of Chamba is known as Chumēali, and is a form of Western Pāhari. In the west of the state towards Jammu we find a dialect called Bhatēli spoken by an estimated number of 14,000 people. It is a kind of Dogra, but like Kangra is a mixed form of speech.

The Rev T Grahame Bailey gives an account of this dialect in his *Languages of the Northern Himalayas* (London, 1908), and the following sketch of its main peculiarities is based upon this, with a few additions collected from the annexed specimen, a version of the Parable of the Prodigal Son. This is given in facsimile, in the local Takri character, the transliteration being arranged line for line with the original, with the very careless spelling usual in writing in this character made uniform, so as to agree with that of the grammatical sketch.

In the transcription the short *e* is represented by *e* and not by *ɛ* as in the preceding specimens, as it performs an entirely different function, corresponding to the short *i* of Panjabī. Thus the Bhatēli *mārē* corresponds to the Panjabī *māri*. Mr Bailey marks as long several *e*'s which in the preceding pages are marked as short. This has been followed in the case of Bhatēli.

Declension.—With the above exception of the change of *e* to *ɛ*, which is, in this case, little more than a question of spelling, the formation of the oblique form of masculine nouns is much the same as in Kangra. The case of the agent is also very similar. Thus —

SINGULAR			PLURAL		
Nom. native	Oblique	Agent	Nominative	Oblique	Agent
<i>Masculine</i>					
<i>ghora</i> , horse	<i>ghore</i>	<i>ghorē</i> , <i>ghorā</i>	<i>ghore</i>	<i>ghorē</i>	<i>ghort̄</i>
<i>ghar</i> , house	<i>ghare</i>	<i>gharē</i> , <i>gharā</i>	<i>ghar</i>	<i>gharā</i>	<i>gharā</i>
<i>hath</i> , elephant	<i>lath̄</i> <i>hath̄</i>	<i>lathī</i> , <i>hathiā</i>	<i>hath̄</i>	<i>hathiā</i>	<i>hathiā</i>
<i>Feminine</i>					
<i>luri</i> , girl	<i>luria</i>	<i>luria</i>	<i>luriā</i>	<i>luriā</i>	<i>luriā</i>
<i>bham</i> , sister	<i>bhamu</i> or <i>bhañā</i>	<i>bhami</i> or <i>bhañā</i>	<i>bhamū</i> , <i>blam̄</i>	<i>bhamū</i> , <i>bhañā̄</i>	<i>bhamū</i> , <i>bhañā̄</i>
<i>gau</i> , cow	<i>gas</i>	<i>gas̄</i>	<i>gaū</i>	<i>gaū</i>	<i>gaū</i>

It will be noted that the agent plural is always the same as the oblique plural. *Bhamu* is sometimes pronounced *bhuñ*.

The case postpositions are —

Dat.-Acc., *lea*, *li*, or *lane*

Abl., *lachha* or *lichha*, *richchā* or *bichchā*

Gen., *da*

Loc., *richch*, or *bichch*, in.

In the specimen, we come across a few forms which depart from those given above. Thus, we sometimes find forms corresponding to *gho:ā*, instead of *ghoreā*. While the oblique form *singulu* of nouns corresponding to *ghai* usually ends in *e*, it sometimes ends in *a*, so that from *mullh*, a country, we have both *mullhe* and *mulla*. Feminine nouns in *e* sometimes drop the final *ā* of the oblique singular, as in *sweti-vichch* instead of *swetia vichch*, in memory.

The Pronouns present a few departures from the Dogra and Kangia Standards. The Personal Pronouns are as follows —

I	We	You	They
Nom <i>mai</i>	<i>asā asā</i>	<i>tu</i>	<i>tusā tusā</i>
Agent <i>mai</i>	<i>asā</i>	<i>tā, tuddh</i>	<i>tusā</i>
Dat Acc <i>malā mali, mali</i>	<i>asā lē, ki</i>	<i>tulea, tulā</i>	<i>tusā lea, ki</i>
Abl <i>tāf lachha mere lachha</i>	<i>asā lachha</i>	<i>tāf, tere lachha</i>	<i>tusā lachha</i>
Gen <i>mera</i>	<i>sārā</i>	<i>terā</i>	<i>tusārā, tulārā, tulārā</i>
Loc <i>mere bičch</i>	<i>asā-bičch</i>	<i>tuddh bičch</i>	<i>tusā bičch</i>

In the ablative, as usual, we may have *lachha* instead of *Lachha*.

For the third person and demonstrative pronouns, we have —

He that		This	
	Sing	Plur	Sing
Nom	<i>se, he, o</i>	<i>se, he, o</i>	<i>ek</i>
Agent	<i>unus</i>	<i>un/ā</i>	<i>ene</i>
Obl	<i>us</i>	<i>unhā</i>	<i>us</i>

In the genitive, we have *udda* as well as *us da*.

Who, *je*, Ag sing *jim*, Obl sing *jis'*

Who? *lum*, Ag sing *Luni*, Obl sing *lus*, Gen sing *kuda*

What? *lyā, le*, Gen *kaida*

Other pronouns are *lo*, some one, any one, *lachchh*, something, anything

Conjugation.—The verb substantive closely follows Kangia. Thus —

Present, I am, etc

	Sing	Plur
1	<i>lā</i>	<i>lā</i>
2	<i>hāt</i>	<i>lā</i>
3	<i>has</i>	<i>han, lus</i>

The Past is *tla* fem *tli*, Pl *tla* fem *tliā*. Once in the specimen we have the Panjabri *tlo* instead of *tla*.

The Active verb follows Kangri. Thus —

Present Subjunctive (*ma:na* to strike)

ma:ā ē e ā or *te ā an*

Future masc sing *maligla* pluri *maligle*. This tense does not change for person. The feminine is formed in the usual way.

Pres Part *ma:da*

Past Part *maea*. In the specimen we have *mala* as well as *mlea*.

Mr Grahame Bailey gives the present tense as formed in the usual way — by suffixing the verb substantive to the present participle thus *ma:da lā* I strike. But in the specimen there is another present tense in *na* resembling the infinitive in form. Thus *lana* I do (service). It will be remembered that the Dogra present participle may end in *na*.

When *o* immediately precedes *n* the two often become *o*. Thus *ma:na* I die becomes *maona* and *la:na* to do becomes *Lana*.

The following are examples of irregular verbs —

Infn	Pre Pat	Pat Part	Futn e	1 P + Subj
<i>pa na</i> to fall	<i>ponda</i>	<i>pea</i>	<i>pogha</i> or <i>paugla</i>	<i>pa a</i>
<i>hauna</i> to become	<i>handa</i>	<i>haot</i>	<i>hungha</i>	<i>ha a</i>
<i>a na</i> to come	<i>a nda</i>	<i>aya</i>	<i>augha</i>	<i>a a</i>
<i>jana</i> to go	<i>janda</i>	<i>gea ga</i>	<i>jangla</i>	<i>ja</i>
<i>ra hna</i> to remain	<i>ra hnda</i>	<i>reha</i>	<i>ra hngha</i>	<i>reha</i>
<i>ba hnd</i> to sit	<i>bashndt</i>	<i>ba thea</i>	<i>ba hngha</i>	<i>baula</i>
<i>khana</i> to eat	<i>lha da</i>	<i>khadha</i>		
<i>p na</i> to drink	<i>p nda</i>	<i>p ta</i>		
<i>dena</i> to give	<i>d nda</i>	<i>d tta</i>	<i>d ngha</i>	
<i>la na</i> to take		<i>let</i>		
<i>galana</i> to speak			<i>galayā</i> or <i>galaya</i>	
<i>la na</i> or <i>la na</i> to do		<i>kutta</i>		

Note the short *a* in *aja*, *janda*, *jangla* and *galaya*.

SENTENCES

1 What is your name?

Tera ī ā kū la?

2 How old is this horse?

Is glo edz lītni ī ī bas la?

3 How far is it from here to Krishmu?

Itli ī lacchā (or itli ī) Keshmu lītē dī, la?

- 4 How many sons are there in your father's house?
Tuare babbede ghar kintne jagat han?
- 5 I have walked a long way to dry
Maī ajj barē dusā lachha (or lichha) handa aya
- 6 The son of my uncle is married to his sister
Meīe chackeda jagat usda bhainu larse biaka has
- 7 In the house is the saddle of the white horse
Ghase hachchhe ghoredi lathe has
- 8 Put the saddle upon his back
Usda pitthi pas katho bannh dea
- 9 I have beaten his son much
Maī usda jagat mata marea
- 10 He is grazing cattle on the top of the hill
Se dharede seha uppu, gaū bałi iā chuganda-has
- 11 He is sitting on a horse under that tree
Se us uli he keth ghore uppu, banthea has
- 12 His brother is taller than his sister
Uddha bhai apna bhenu (or bhena) kachha baddha has
- 13 The price of that is two and a half rupees
Usda mul dhar, upayye has
- 14 My father lives in that small house
Meīa babb (or bapu) us halke ghare, aihnda has
- 15 Give these rupees to him
Usle a eh, upayye dei dea
- 16 Take those rupees from him
Se rupayye us kachha lei, lea
- 17 Beat him well and bind him with a rope
Usle a jugti lai, maīo joīa kannē bannho
- 18 Draw water from the well
Khuhe lachha pan, laddho
- 19 Walk before me
Maī agge chalo
- 20 Whose son comes behind you?
Kuda puttar thare pichchhe aunda has?
- 21 From whom have you bought that?
Se tuddh lus lachha mullē lea has?
- 22 From a shopkeeper of the village
Graīde hatiabale kachha

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PĀṄJABĪ

BHATELLI DIALECT

(STATE CHAMBERS)

[No 7]

INDO-ARYAN FAMILY.

CENTRAL GROUP.

PAÑJĀBĪ

BHATEALI DIALECT

(STATE CHAMBA)

TRANSLITERATION AND TRANSLATION.

Ihi admu de do jatil the Unhā vichch i mikkē babbe
 One man of two sons were Them from in by the younger the father

kane guliwa hu bapu ghabundi heci je meki mardā
 to it was said Of father the property of slave which to me being got

hu meki de Unmī ghabundi brndi ditti Thorēī rojā
 is to ne give By him the property was divided out A few days

uprnt mikkē jatake sikh lechchh lālha kari dur mullha
 afterwards by the younger son everything together having made a far country

5 5 hi ee Utu yu kuni je ipni ghaburi thi se
 to it was gone These gone leaving what his own property was it

luchpura vichch guni Jī sikh muliā us mull hi
 debauley in was lost When all was completed flat country

vichch bnaa hil paa re o kandil hingi Tī
 in a great famine fell and he poor became Then

us mullhe il sihuk ne kachh jii reha Unmī
 of that country a merchant near having gone he remained By him

ipni lheti vichch sui chug me ki bheqa re ushi
 his own fields in sunne feeding for he was sent and him of

0 mupi thi je je chui sui khāndi thi se māi bi khī'
 desire was that what things the scene eating were that I also may eat,

Apan us ki loi dind i nī tho Tī apna
 Bit him to anyone giving not was Then his own

suita vichch u kuni guliwa je mei libbedi lāndī'
 memo in come having it was said that my father of you man

majua ki rohyā hin, ḥpan mai bhukhē mana Moi ite
 servants to loaves are but I by hunger die I here

lachha utthi laili ḥpane babbu kiehh jaṅgha ite us ki
 from arisen having my own father to will go and him to

gulanghi he b̄ipu māī singuda ite tūla gunh litta hūp
 will say O father by me heaven of and of thee sin was done now

māī is jogi nāhi je tera puttar b̄anā Apne mājuā vichhā
 I (of) this worthy not that thy son I may become Thy own servants from in

5 ik majua sahi me ki bi bana Tī utthi laili ḥpan lābbā
 one servant like me also male Then arisen having his own father

kachhi chalē̄ lje o dui tha jī ude babbu ki dil hi
 to leuent Still he fair was that him of father to seen

kui daid an doni lāni us ki galālān lya lāne
 leaving pain came run leaving him of need to he was applied kiss

sunc dittu Putte us lī gūlāa he b̄ipu māī singuda
 ings were given By the son him to it was said O father by me heaven of

ati tei pap litta pliṇi is jgr nāhi je tūl
 and of thee sin was done again (of) this worthy not that fly

10 puttar b̄anā Babbu ḥpanā nolī lī salāi je 'achohhi vichhā
 son I may become By the father is own servants to it was said that, 'good good

hapre Jaddhi le rāni, je us lī lāmū ati ude
 clothes leaving brought out being and him to apply, and him of

hatthe gutthi te purī jutī ati dhūm lio je ari
 on land a ring and on feet shoes, and searing apply that we
 relit laisi

ଫେବ୍ରୁଆରୀ ମାତ୍ରରେ କିମ୍ବା ଏହି ପରିମାଣରେ କିମ୍ବା
ଏହି ପରିମାଣରେ କିମ୍ବା ଏହି ପରିମାଣରେ କିମ୍ବା

53672' 73 43 22

କୁଳାଙ୍ଗ ପାତାର ପାତାର ପାତାର ପାତାର

၂၀၁၇ ခုနှစ်၊ ဧပြီလ၊ ၁၅ ရက်နေ့၊ ၁၂၁၅ နာရီ

ବିଜୁ ମନ୍ଦିର ପାଇଁ କାହାର କାହାର କାହାର କାହାର

వి. బెట్ట కృత రిభావ వ్యాపకం 637

କୁଣ୍ଡଳ ପାତାର ପାତାର ପାତାର ପାତାର

၁၂၃၂ ၁၇၆၈ ၁၇၅၄ ၁၇၅၈ ၁၇၅၉ ၁၇၅၉

۲۰۱۵-۱۴۳۶ میلادی تاریخی

የኅና ተጠና ተስፋዣ እና ተስፋዣ ተስፋዣ ተስፋዣ

କୁଳ ପାତା କରିବାକୁ ହାତ ଦିଲା ଏହାର ମଧ୍ୟରେ

khu hari khusi kare, khā je eh mera puttar moyada
 eaten /aving rejoicing may male, because that this my son dead

tha hun jinda hoëa guachi gea thi hun phu: milēa ॥
 was now living became lost gone was now again was found Then

o khusi lana lage
 they rejoicing to do began

Ate usda baddi puttar kheta vichch
 And I'm of the great son the field in

tha Jā ghare kachh aya gane ate nachchnedi uwaj suni
 was When the house near he came singing and dancing of noise was heard

, Tā il i nokre li sadī lūi puchhēa je th kā hui? Unni
 Then one servant to called /aving it was asl ed that this what is? By him

us ki galaya je tera bhū aya ate tūi babbe dhūm
 I'm to it was said that all brother came and by fly fatles a feast

lm is waste je us li 1 i bīji unna ॥
 was applied this for that I'm to safe sound he was got By I'm

ml būi lāi nī ch thēi je andai ॥
 become angry /aving not it was wished that within I may go Pier I'm of by the fathe outside

ai lāi us li patyaya Unni babbe ki jubib ditri je
 come /aving I'm to it was consoled By I'm the fallen to answer was given that

0 dil h mai nīcā būfā lachhi te ēchal lān ate
 see I so many years from thy service do and

lādā tā gal j bāra mī hoi gal nahi kiti
 ever fly word without by ne any thing not was done

alān tūrā il bakridi chhulu sari bi na ditta
 bit by you one goat of lid even not was given
 OR IN PART I

ਹੈ ਅੰ ਲਾਵੇ ਭਾਖੀ ਅੰ ਆਂ ਕੁੰ ਤੇਰੇ ਦੇ ਉਥੋਂ ਕਿਵੇਂ
 ਪਾਸੀ ਜੀ ਗੱਲ ਕੁਝਾਰੇ ਆਮ ਉਲੰਘ੍ਨ ਕੀਤੀ ਗਈ
 637 ਬਜ਼ੀ ਗਲੰਘ੍ਨ ਕੀਤੇ ਹੋਏ ਅਤੇ ਆਂ ਜੀ ਕਿਵੇਂ
 ਹੈ ਕੀ ਆਪ ਹੀ ਕੀਤੇ ਹੋਏ ਹੈ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ
 545 ਆਂ ਕੀ
 ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ ਕੀ

je mai apne mita² hame Ihusi kai² ti tui ch puttar aya
 that I my own friends with happiness may make When thy this son came

jini teri mil lachyan vichch guya tu² dham hui
 by whom thy property debauchery in was lost by you a feast was applied

Unni us ki galya he puttu, tu sadi man lachch rebda hui
 By him him to it was said O son thou always of me near remainest,

te jn lachchh meia hui se teri hui Apun Ihusi lama
 and whatever mine is that mine is But rejoicing to do

5 ate Ihusi hona liba² gal hui, libi² te teri ch bhai
 and rejoicing to become proper thing is, because that thy this brother

moyada thi, se junda ho², guachgei thi, hun mil
 dead was he living became, lost gone was now was got'

LIST OF STANDARD WORDS

English	Majh (Amritsar)	Powadhi of Ambala	Milwa (Punjab)
1 One	I.L.	I.L.	I.L.
2 Two	Do	Do	Do
3 Three	Tunn traū	Tunn	T nn
4 Four	Char	Char	Char
5 Five	Pañj	Pañj	Pañj
6 Six	Chha	Chhu	Chhu
7 Seven	Satt	Satt	Satt
8 Eight	Atih	Attih	Attih
9 Nine	Nau	Nau	Nau
10 Ten	Das	Das	Das
11 Twenty	Vih	B h	Vih bth
12 Fifty	Pañ sh	Pañyah	Pañjah
13 Hundred	Sau	Sau	Sau
14 I	Maī	Maī	Maī
15 Of me	Mera	Mera	Mera
16 Mine	Mera	Mera	Mēra
17 We	As	As	As
18 Of us	Sadda	Sada	Asada sada
19 Our	Sidda	Sada	Asada sada
20 Thou	Tu	T	Tu
21 Of thee	Tera	Tera	Tera
22 Thine	Tera	Tera	Tera
23 You	Tos	Tusa	Tus
24 Of you	Tuhadda	Tohuda	Thunda
25 Your	Tuhadda	Tohuda	Thunda

AND SENTENCES IN PĀÑJĀBI

Dogz	Kangra	English
Ik	Ik	1 One
Do	Do	2 Two
Trei	Trai	3 Three
Chat	Chaur	4 Four
Pāñj	Pāñj	5 Five
Chhh5	Ohhi chhe	6 Six
Sat	Satt	7 Seven
Ath	Attah	8 Eight
Nau	Nau	9 Nine
Das	Das	10 Ten
Bih	Bih	11 Twenty
Pāñjah	Pāñjah	12 Fifty
Sau	Sau	13 Hundred
Kū	Mai	14 I
Mēra	Mera	15 Of me
Mēra	Mera	16 Mine
An	Aha	17 We
Sara	Mhar	18 Of us
Sara	Mhar	19 Our
Tū	Tu	20 Thou
Tora	Tera	21 Of thee
Tēra	Tora	22 Thine
Tus	Fussa	23 You —
Tusarh	Tamhara tumha , tussada	24 Of you
Tusara	Tamhara tamhara tussad :	25 Your

English.	Mājh (Amritsar).	Pōwādhl of Ambala.	Malwai (Ferozepore).
26. He	Uh	Oh	Oh
27. Of him	Uhdā	Ohdā	Ohdā
28. His	Uhdā	Ohdā	Ohdā
29. They	Uh	Oh	Oh
30. Of them	Unhādā, unhdā	Unhādā	Ohnī-dā
31. Their	Unhādā, unhdā	Unhādā	Ohnī-dā
32. Hand	Hath	Hath	Hath
33. Foot	Pair	Pair	Pair
34. Nose	Nakk	Nakk	Nakk
35. Eye	Akkh	Akkh	Akkh
36. Mouth	Mūh	Mūh	Mūh
37. Tooth	Dand	Dand	Dand
38. Ear	Kann	Kaun	Kann
39. Hair	Wal, kés	Wal, kes	Bal, wäl
40. Head	Sir	Sir	Sir
41. Tongue	Jibh	Jibh	Jibh
42. Belly	Dhiqdh, dhiqd, pēt	Dhiqd	Dhiqd
43. Bank	Pitth	Pitth	Pitth, kand, dhari
44. Iron	Lohā	Lohā	Lohā
45. Gold	Sonmā, sōmnā	Sonā	Sonī, sōmñ
46. Silver	Chādi	Chāndi	Chādi
47. Father	Piu, piā, bappt, bapn	Piu	Peo, bapū
48. Mother	Mūl, māl, hebbs	Mūl	Mūl
49. Brother	Bharā, vir, bhāl	Bhāl, bhāla, bhāra	Bharā
50. Sister	Bhaip	Bhaip	Bhaein
51. Y	Manukkh, mānna, śāmī	Manukkh, māyās, śāmī	Manukkh, śāmī
52. Tīvī, budḍhi	Tīvī	Tīvī	Tīvī, timī

Dogr	Kangra	Engl sh
O oh	Oh seh saih	26 He
Uhda	Usda udda tudda tidda	27 Of him
Uhd	Usda idda tudda t dda	28 His
O oh	Oh seh saih	29 They
Üda	Unäda unhädu t nädä tinhabda	30 Of them
Üd	Unäda unhada tinada	31 Then
Hath	Hath	32 Hand
Par	Pair	33 Foot
Nal	Nail	34 Nose
Ash	Hakkh hakhi hakhar	35 Eye
Müh	Müh	36 Mouth
Dand	Dad	37 Teeth
Kann	Kann	38 Ear
Bal	B l suraul (<i>hair of the head</i>)	39 Hair
Sir	Si mund	40 Head
Jibh	Jibh	41 Tongue
Dh d	Pot dhid	42 Belly
Pithi	Pithi	43 Back
Löha	Löha	44 Iron
Söna	Sunna	45 Gold
Chädi	Chädi ruppa	46 Silver
Bab babb	Babb	47 Father
Ma	Ammä ma	48 Mother
Bhara	Bhau	49 Brother
Bhain	Baihn bha n bobo	50 Sister
Admi	Mahp manukhh mania admi	51 Man
Janani	Junas ir mat jananna	52 Woman

English.	Mājh (Amritsar).	Pōwādhl of Ambala.	Mālwāi (Ferozepore).
53. Wife	Woh̄ti, rann	Bauhti	Rann, wanji
54. Child	Bachehā	Patt (masc.), dhl (fem.)	Chhohr, muṣḍā
55. Son	Patt, puttār	Patt, puttār, muṣḍā	Patt, bējā
56. Daughter	Dhi, kakkī, kuṛī	Dhi, kuṛī	Dhi
57. Slave	Golla	Gulām	Gulām, golā
58. Cultivator	Jimīdār	Jimindār	Kirān
59. Shepherd	Ājāli	Gadariā	Ayāli
60. God	Rabb, Wāh-gurū	Rabb, Woh-gurū, Rám, Allā, Khudā	Rabb
61. Devil	Bhūt, parēt	Bhūt	Šatan
62. Sun	Sūraj	Sūraj	Saraj
63. Moon	Chand	Chand	Chand
64. Star	Tārā	Tārā	Tārā
65. Fire	Agg, bassantār	Agg	Agg
66. Water	Pāṇī, jal	Pāṇī, jal	Pāṇī
67. House	Ghar, kullā	Ghar	Ghar
68. Horse	Ghorā, jaṭṭā	Ghorā	Ghorā
69. Cow	Gu, gaū	Gaū	Gu
70. Dog	Kutta	Kutta	Kutta
71. Cat	Billi	Billi	Billi
72. Cock	Kukkar	Kukkar	Kukkar
73. Duck	Battak	Battag	Battakh
74. Ass	Khottā, gadhā	Khottā	Gadhā, khottā
75. Camel	Uṭṭh	Uṭṭh	Uṭṭh, Oph
76. Bird	Pakherā	Pachchhl	Pachchhl
77. Go	Jah	Jā	Jā
78. Eat	Khāh	Khā	Khā
79. Sit	Bauh, baīch	Baih	Baih, bēfh

D gr	Kangra	Engl h
Lar	Lar junas trimat jananna	53 W fe
Jatal	Jatal n la-chuka	54 Child
Puttar	Jatal puttar	55 Son
Dh	Dh kur	56 Daughter
Gulam	G ulam lammi	57 Slave
Qām	Pahū	58 Cult vator
Charwal	Gualu	59 Shepherd
Parmesar	Parmesar Thakar	60 God
P sah	Shatan	61 Devil
Suraj	Su aj	62 Sun
Chann	Chand rma	63 Moon
Tara	Tara	64 Star
Ag	Agg	65 F re
Pan	Pan	66 Water
Ghar	Ghar	67 House
Ghora	Gl ora	68 Horse
Gao	Ga	69 Cow
Kutta	Kutta	70 Dog
B ll	B ll	71 Cat
Kukkar	Kukkar	72 Cock
Battak	Batl.	73 Duck
Khō a	Khōta gadl a	74 Ass
Ūt	Ūt	75 Camel
Pahl eru	Panch h	76 B d
Ja	Ja	77 Go
Kha	Kha	78 Es
Bauh	Bah	79 St

English.	Mäjh (Amritsar).	Püwähdi of Ambala.	Mälwai (Perospur).
80. Come . . .	Ä . . .	Ä . . .	Ä . . .
81. Bent . . .	Mär . . .	Mär, kutt	Mär . . .
82. Stand . . .	Khalo, utth . . .	Uttih . . .	Khaṭā-hō, khapo . . .
83. Die . . .	Mar . . .	Mar . . .	Mar . . .
84. Give . . .	Dēh . . .	Dē . . .	Dē . . .
85. Run . . .	Nass, bhajj, daur . . .	Bhagg, nns, dör . . .	Bhajj . . .
86. Up . . .	Utte, uppar . . .	Uttē . . .	Uttē . . .
87. Near . . .	Nepā, kol . . .	Kol, nēpā . . .	Nēpā . . .
88. Down . . .	Hethī . . .	Hethī . . .	Heth . . .
89. Far . . .	Dür, durāḍḍā . . .	Dür . . .	Dür . . .
90. Before . . .	Aggs, sūmnā, agōṛō . . .	Aggs . . .	Aggs . . .
91. Behind . . .	Pichehhs . . .	Pichehhs . . .	Pichehhs . . .
92. Who . . .	Kauṇ, kehrā . . .	Kehrā . . .	Kehrā, kaun . . .
93. What . . .	Ki . . .	Ki . . .	Ki . . .
94. Why . . .	Kiū . . .	Kehnū . . .	Kiyū, kiō . . .
95. And . . .	Hör, atē, tē, ar . . .	Hör . . .	Hor, sur, ts . . .
96. But . . .	Mur, par . . .	Par . . .	Par, nälō . . .
97. If . . .	Jē, jad, jadō . . .	Jē . . .	Jē, jekar . . .
98. Yes . . .	Hā, ahō, halā . . .	Hā, ah . . .	Hā, ahō . . .
99. No . . .	Nahī, nā . . .	Nahī . . .	Naf, nā . . .
100. Alas . . .	Hāh-hāh, oh-hō . . .	Oho, maaōs . . .	Hāh-hāh, amas . . .
101. A father . . .	Pio . . .	Piu . . .	Peo . . .
102. Of a father . . .	Piodā . . .	Pindā . . .	Pəodā . . .
103. To a father . . .	Pionū . . .	Pinnū . . .	Pəonū . . .
104. From a father . . .	Pio-thō . . .	Pin-thō, pin-kolō . . .	Peo-tō . . .
105. Two fathers . . .	Dō pio . . .	Dō piu . . .	Dō peo . . .
106. Fathers . . .	Pio . . .	Piu . . .	Peo . . .

D s	K ang a	E ng h
A	A	80 Come
Mar	Mar	81 Bent
I'larō	Kharō ja	82 Stand
Mar	Mar	83 Do
Doh	Dō	84 Go
Daur	Daur nath li tt de	85 Run
Uppar	Uppar	86 Up
Nēra	Nērō	87 Near
Khakh	Bunh chikk hōth	88 Down
Dur	Dur	89 Far
Agge	Agge samhne	90 Before
P chohbē	Pachah p chchis	91 Behind
Kaun kun	Kun	92 Who
K h leh	Kya l a	93 What
K	I njo	94 Why
Hōr	Kane	95 And
Par	Par	96 But
Jchar	Ju	97 If
Ha	H	98 Yes
Na	N al	99 No
Mnēs	Huō	100 Alas
Bab bablu	Babb	101 A father
Babb da	Babbda	102 Of a father
Babb g	B bbejō babbe li	103 To a father
Bab ba lacl ha	Babbe tu	104 From a father
D̄ tab	D̄ labb	105 Two fathers
Bal babba	Bal b	106 Fatherless

English.	Mājh (Amritsar).	Pōwādhī of Ambala.	Malwī (Perozepore).
107. Of fathers . . .	Piñda . . .	Piñda . . .	Piñda . . .
108. To fathers . . .	Piññi . . .	Piññi . . .	Piññi . . .
109. From fathers . . .	Piñ-thō . . .	Piñ-thō, piñ-kolō . . .	Piñ-thō . . .
110. A daughter . . .	Kakkī . . .	Dhi . . .	Dhi . . .
111. Of a daughter . . .	Kakkīdā . . .	Dhidā . . .	Dhidā . . .
112. To a daughter . . .	Kakkīñi . . .	Dhinū . . .	Dhinū . . .
113. From a daughter . . .	Kakkī-thō . . .	Dhi-thō, -kolō . . .	Dhi-thō . . .
114. Two daughters . . .	Do kakkīñ . . .	Do dhiñ . . .	Do dhiñ . . .
115. Daughters . . .	Kakkīñ . . .	Dmāñ . . .	Dhīñ . . .
116. Of daughters . . .	Kakkīñdā . . .	Dhiñdā . . .	Dhiñdā . . .
117. To daughters . . .	Kakkīññi . . .	Dhiññi . . .	Dhiññi . . .
118. From daughters . . .	Kakkīñ-thō . . .	Dhiñ-thō, -kolō . . .	Dhiñ-thō . . .
119. A good man . . .	Ikk bhalā mānas . . .	Ikk bhalā manukkh . . .	Ik chaṅgā manukkh
120. Of a good man . . .	Ikk bhalā mānasañ . . .	Ikk bhalā manukkhāñ . . .	Ik chaṅgē manukkhāñ
121. To a good man . . .	Ikk bhalā mānasñi . . .	Ikk bhalā manukkhnñ . . .	Ik chaṅgē manukkhnñ
122. From a good man . . .	Ikk bhalā mānas-thō . . .	Ikk bhalā manukkh-thō, -kolō . . .	Ik chaṅgē manukkh-thō
123. Two good men . . .	Do bhalā mānas . . .	Do bhalā manukkh . . .	Do chaṅgē manukkh
124. Good men . . .	Bhalā mānas . . .	Bhalā manukkh . . .	Chaṅgē manukkh . . .
125. Of good men . . .	Bhalā mānasañ . . .	Bhalā manukkhāñ . . .	Chaṅgē manukkhāñ
126. To good men . . .	Bhalā māsñiñ . . .	Bhalā manukkhnñ . . .	Chaṅgē manukkhnñ
127. From good men . . .	Bhalā mānash-thō . . .	Bhalā manukkhāñ-thō, -kolō . . .	Chaṅgē manukkhāñ-thō
128. A good woman . . .	Ikk bhalī tīvī . . .	Ikk bhalī tīvī . . .	Ik chaṅgi timī . . .
129. A bad boy . . .	Ikk kupattā muṇḍā . . .	Ikk burā muṇḍā . . .	Bhaiṛā muṇḍā . . .
130. Good women . . .	Bhalīñ tīvīñ . . .	Bhalī tīvīñ . . .	Changīñ timīñ . . .
131. A bad girl . . .	Ikk bhaiṛī kuṛī . . .	Ikk burī kuṛī . . .	Bhaiṛī kuṛī . . .
132. Good . . .	Bhalā, chaṅgā . . .	Changā, acheinā, bhalā . . .	Changā . . .
133. Better . . .	Hornā-thō ḥonhāgā (better than others);	Böhāt changā . . .	Böhāt chaṅgā . . .

Dogr	Kangra	Engl sh
Babbaidā	Babbada	107 Of fathers
Babbaīgi	Babbajō babbā ki	108 To fathers
Babbaī kachha	Babba te	109 From fathers
Dī	Dhi	110 A daughter
Dhuda	Dhunda	111 Of a daughter
Dhugī	Dhujō dhua ki	112 To a daughter
Dhi lachha	Dhua tē	113 From a daughter
Dō dhuā	Dō dhuā	114 Two daughters
Dhuā	Dhuā	115 Daughters
Dhiśda	Dhiśda	116 Of daughters
Dhiegī	Dhiējō dī la ki	117 To daughters
Dhiē kachha	Dhiē te	118 From daughters
Ikk khare admi	Ikk khara manas	119 A good man
Ikk khare admida	Ikk khare mā: aseda	120 Of a good man
Ikk khare admi kachh	Ikk khare manasejo (ki)	121 To a good man
Ikk khare admi lachha	Ikk khare manase te	122 From a good man
Dō khare admi	Dō khare manas	123 Two good men
Khare admi	Khare (or kharī) manasā	124 Good men
Khare admida	Khare (or kharī) manasāda	125 Of good men
Khare admiñ kachh	Khare (or kharī) manasājō (ki)	126 To good men
Khare admiñ lachha	Khare (or kharī) manasā te	127 From good men
Ikk kharī janani	Ikk janas bhali manas	128 A good woman
Ikk kachcha lauhra	Ikk bar s mundu	129 A bad boy
Kharī janani	Kharī trimatī (or manasī)	130 Good women
Ikk kachchi kuri	Ikk buzi kuri	131 A bad girl
Khara	Khara bhala achcha	132 Good
Mata khara	Bauht 1 har :	133 Better

English.	Mājī. (Amritsar).	Pōñādī of Ambala.	Mālīwālī (Ferozepore).
134. Best . . .	Sabbañ-thō chāngā (better than all).	Dābhā chāngā . . .	Bāhlā-l chāngā . . .
135. High . . .	Uchchā . . .	Uchchā . . .	Uchchā . . .
136. Higher . . .	Hornñ-thō uchchā . .	Bohet uchchā . . .	Bāhlā uchchā . . .
137. Highest . . .	Sabbañ-thō uchchā . .	Sabh-thō uchchā . .	Bāhlā-l uchchā . . .
138. A horse . . .	Ghōṛā . . .	Ghōṛā . . .	Ghōṛā . . .
139. A mare . . .	Ghōṛī . . .	Ghōṛī . . .	Ghōṛī . . .
140. Horses . . .	Ghōṛē . . .	Ghōṛē . . .	Ghōṛē . . .
141. Mares . . .	Ghōṛīñ . . .	Ghōṛīñ . . .	Ghōṛīñ . . .
142. A bull . . .	Sāhn . . .	Sāhdā . . .	Dhātiā, sāhan . . .
143. A cow . . .	Gāñ . . .	Gāñ . . .	Gāñ . . .
144. Bulls . . .	Sāhn . . .	Sāhdā . . .	Dhātiē . . .
145. Cows . . .	Gāññ . . .	Gāññ . . .	Gāññ . . .
146. A dog . . .	Kuttā . . .	Kuttā . . .	Kuttā . . .
147. A bitch . . .	Kuttī . . .	Kuttī . . .	Kuttī . . .
148. Dogs . . .	Kuttō . . .	Kuttē . . .	Kuttō . . .
149. Bitches . . .	Kuttīñ . . .	Kuttīñ . . .	Kuttīñ . . .
150. A he goat . .	Bakrā . . .	Barhā . . .	Bakrā . . .
151. A female goat . .	Bakri . . .	Barhi . . .	Bakkri . . .
152. Goats . . .	Bakrē . . .	Barbē . . .	Bakkariñ . . .
153. A male deer . .	Haran . . .	Harap . . .	Hara . . .
154. A female deer . .	Harni . . .	Harpl . . .	Harni . . .
155. Deer . . .	Haran . . .	Harau . . .	Hara . . .
156. I am . . .	Mañ hāñ . . .	Mañ hāñ . . .	Mañ hāñ . . .
157. Thou art . . .	Tū hāñ . . .	Tū hāñ . . .	Tū hāñ, hai . . .
158. He is . . .	Uh hāñ, i . . .	Oh hāñ . . .	Ch hāñ . . .
159. We are . . .	Ast hāñ, hāñ . . .	Ast hāñ . . .	Ast hāñ . . .
160. You are . . .	Tusi hāñ . . .	Tusi e . . .	Tusi hāñ . . .

Dogri.	Kangra.	Engl. sh
Mate gai khare	Bauht-hu kharn	134 Best
Ucl cl a	Uchaha	135 High
Mata uchaha	Bauht uchaha	136 H gher
Mate gai uchohs	Bauht h uchaha	137 Highest
Ghore	Ghore	138 A horse
Ghori	Ghori	139 A mare
Ghore	Ghore	140 Horses
Ghor ~	Ghor ~	141 Mares
Sahn	Sahn	142 A bull
Gao	G	143 A cow
Sahn	Sahn	144 Bulls
Gavu	Gai	145 Cows
Kutta	Kutta	146 A dog
Kutti	Kutti	147 A bitch
Kutto	Kutto	148 Dogs
Kutt ~	/ Kutt~	149 Bitches
Bakra	Bakra bakru	150 A ho goat
Bakri	Bakri .	151 A female goat
Bakru	Bakru	152 Goats
Harn	Harn	153 A male deer
Harmi	Harmi	154 A female deer
Harn	Harn	155 Deer
Aii ~ ~	Mañ h~	156 I am
Tu h~ ~	Tu h~ hai	157 Thou art
Oh I a, ai ~	Seh h~ hai	158 He is
Asa~ l~ ~	Assa~ l~, lañ ~	159 We ate
Tus h~ ~	Tussa~ l~, hañ h~	160 You are

English.	Mājh (Amritsar).	Pōwādhi of Ambala.	Mālwāi (Perozepore).
161. They are . . .	Uh hāī, han . . .	Oh hāī . . .	Oh han . . .
162. I was . . .	Maī sī . . .	Maī sī . . .	Maī sī, si . . .
163. Thou wast . . .	Tū sāī . . .	Tū sāī . . .	Tū sāī, si . . .
164. He was . . .	Uh sī . . .	Oh sī . . .	Oh sī . . .
165. We were . . .	Asī sī . . .	Asī sī . . .	Asī sī, si . . .
166. You were . . .	Tusī sau . . .	Tusī sāō . . .	Tusī so, si . . .
167. They were . . .	Uh sē . . .	Oh sap . . .	Oh san, si . . .
168. Be . . .	Ho . . .	Ho . . .	Ho . . .
169. To be . . .	Hōpā . . .	Hōpā . . .	Hōpā . . .
170. Being . . .	Hōndā . . .	Hōndā . . .	Hōndā . . .
171. Having been . . .	Ho-kē . . .	Ho-kē . . .	Ho-hā . . .
172. I may be . . .	Maī hāī . . .	Maī hōwāī . . .	Maī hōmāī . . .
173. I shall be . . .	Maī hōgā . . .	Maī hōwūgā . . .	Maī hōmīgā . . .
174. I should be . . .	.....	.....	.....
175. Beat . . .	Mār . . .	Mār . . .	Mār . . .
176. To beat . . .	Mārnā . . .	Mārnā . . .	Mārnā . . .
177. Beating . . .	Mārdā . . .	Mārdā . . .	Mārdā . . .
178. Having beaten . . .	Mār-kē . . .	Mār-kē . . .	Mār-kē . . .
179. I beat . . .	Maī mārdā-hāī, mārnā-hāī . . .	Maī mārdā-hāī (or mārnā-hāī, and so throughout). . .	Maī mārdā-hāī . . .
180. Thou beatest . . .	Tū mārdā-hāī, mārnā-hāī . . .	Tū mārdā-hāī . . .	Tū mārdā-hāī . . .
181. He beats . . .	Uh mārdā-hāī, mārnā-hāī . . .	Oh mārdā-hāī . . .	Oh mārdā-hāī . . .
182. We beat . . .	Asī mārdā-hāī, mārnā-hāī . . .	Asī mārdā-hāī . . .	Asī mārdā-hāī . . .
183. You beat . . .	Tusī mārdā-hāī, mārnā-hāī . . .	Tusī mārdā-hāī . . .	Tusī mārdā-hāī . . .
184. They beat . . .	Uh mārdā-hāī, mārnā-hāī . . .	Oh mārdā-hāī . . .	Oh mārdā-hāī . . .
185. I beat (Past Tense)	Māinsāī māriā . . .	Maī māriā . . .	Maī māriā . . .
186. Thou beatest (Past Tense).	Tāinsāī māriā . . .	Tāī māriā . . .	Tāī māriā . . .
187. He beat (Past Tense)	Ulmāī māriā . . .	Ohnāī māriā . . .	Us māriā . . .

Dogr.	Kangra	Engl. sh
Oh hā̤ aī̤ e	Seh hā̤ hā̤ hm han	161 They are
Aṳ̄ se tha sī̤	Maī̤ tha thu	162 I was
Tu ss̤ tha	Tu tha thu	163 Thou wast
Oh ss̤ tha	Seh tha thu	164 He was
As se the	Asā̤ the	165 We were
Tus ss̤ tl̤ e	Tussā̤ tl̤ e	166 You were
Oh se the	Seh the	167 They were
Ho	Ho	168 Be
Hōna	Hōna	169 To be
Hunda	Hōnd	170 Being
Ho lē ho e	Ho le	171 Hav ng been
Aṳ̄ hō̤	Maī̤ hō̤	172 I may be
Aṳ̄ hon	Maī̤ hūga hogha bhōla	173 I shall be
Aṳ̄ hunda		174 I should be
Mar	Mar	1 5 Beat
Ma na	U rna	176 To beat
Marda marna	Marda	177 Beating
Marie	Mar i le	178 Having beaten
Au marna marda	Maī̤ marda hā̤	179 I beat
Tu marna mārdā	Tṳ̄ marda he	180 Thou beatest
Oh marna marda	Seh marda hē	181 He beats
As marna marda	Asā̤ marde hā̤	182 We bent
Tus marna marda	Tussā̤ marde hā̤	183 You beat
Oh marna mārdā	Seh ma de hā̤	184 They beat
Me mar a	Uī̤ maria	185 I beat (<i>Past Tense</i>)
Tudh marna	Tā̤ (o tudh) maria	186 Thou beatest (<i>Past Tense</i>)
Us marna	Tum mar a	187 He beat (<i>Past Tense</i>)

English.	Majh (Amritsar).	Powâdhi of Ambala.	Mâlwâi (Ferozepur).
186. We beat (<i>Past Tense</i>).	Asûnâi mâriñ . . .	Asñ mâriñ . . .	Asñ mâriñ . . .
189. You beat (<i>Past Tense</i>)	Tusñuñi mâriñ . . .	Tusñ mâriñ . . .	Tusñ mâriñ . . .
190. They beat (<i>Past Tense</i>)	Unhñuñi mâriñ . . .	Onhñ mâriñ . . .	Ohñ-në mâriñ . . .
191. I am beating . . .	Mañ mârdâ-hñ . . .	Mañ mârdâ-hñ . . .	Mañ mârdâ-hñ . . .
192. I was beating . . .	Mañ mârdñ-si . . .	Mañ mârdñ-si . . .	Mañ mârdñ-si . . .
193. I had beaten . . .	Mañnañ mâriñ-si . . .	Mañ mâriñ-si . . .	Mañ mâriñ-si . . .
194. I may beat . . .	Mañ mâriñ . . .	Mañ mâriñ . . .	Mañ mâriñ . . .
195. I shall beat . . .	Mañ mârëgñ . . .	Mañ mârëgñ . . .	Mañ mârëgñ . . .
196. Thou wilt beat . . .	Tû mârëgñ . . .	Tû mârëgñ . . .	Tû mârëgñ . . .
197. He will beat . . .	Uh mârëgñ . . .	Oh mârëgñ . . .	Oh mârëgñ . . .
198. We shall beat . . .	Asî mârëgñ . . .	Asî mârëgñ . . .	Asî mârëgñ . . .
199. You will beat . . .	Tusî mârëgñ . . .	Tusî mârëgñ . . .	Tusî mârëgñ . . .
200. They will beat . . .	Uh mârëgñ . . .	Oh mârëgñ . . .	Oh mârëgñ . . .
201. I should beat . . .	.....	.....	.....
202. I am beaten . . .	Maññ mâr poindî-hai . . .	Maññ mâr paï . . .	Maññ mâriñ-hai . . .
203. I was beaten . . .	Maññ mâr paindî-si . . .	Maññ mâr paï-si . . .	Maññ mâriñ-si . . .
204. I shall be beaten . . .	Maññ mâr pañ . . .	Maññ mâr paingi . . .	Maññ mârëgñ . . .
205. I go . . .	Mañ jândâ-hñ, jânnâ-hñ . . .	Mañ jândâ-hñ (or jâñâ-hñ, and so throughout).	Mañ jâñâ (or jâñâ)-hñ . . .
206. Thou goest . . .	Tû jândâ-hai, jânnâ-hai . . .	Tû jândâ-hai . . .	Tû jâñâ-hai . . .
207. He goes . . .	Uh jândâ-hai, jânnâ-hai . . .	Oh jândâ-hai . . .	Oh jâñâ-hai . . .
208. We go . . .	Asî jânnâ-hai, etc. . .	Asî jândâ-hñ . . .	Asî jâñâ-hñ . . .
209. You go . . .	Tusî jânnâ-hai, etc. . .	Tusî jândâ-s . . .	Tusî jâñâ-hs . . .
210. They go . . .	Uh jânnâ-hai, etc. . .	Oh jândâ-hai . . .	Oh jâñâ-han . . .
211. I went . . .	Mañ già . . .	Mañ già . . .	Mañ giyñ . . .
212. Thou wentest . . .	Tû già . . .	Tû già . . .	Tû giyñ . . .
213. He went . . .	Uh già . . .	Oh già . . .	Oh giyñ . . .
214. We went . . .	Asî già . . .	Asî già . . .	Asî gañ . . .

Dogri	Kangri	English
Aas̄ maria	Aas̄ maria	188 We bent (<i>Past Tense</i>)
Tus̄ maria	Tus̄ maria	189 You bent (<i>Past 'enso</i>)
Un̄ maria	Tin̄ (or tinha) maria	190 They beat (<i>Past Tense</i>).
Aū marda h̄	Maī marda h̄	191 I am beating
Aū marda si	Alaī marda tha	192 I was beating
Me maria s̄	Maī maria tha	193 I had beaten
Aū mari	Maī marī	194 I may beat
Aū maran	Maī marḡi margha mārīgn̄	195 I shall beat
Tū marga	Tu marga margha	196 Thou wilt beat
Oh mārḡ	Soh marga margha	197 He will beat
As mara	Aas̄ marge, mārīgha	198 We shall beat
Tus̄ mārḡo	Tus̄ mārge, mārīgho	199 You will beat
Oh mārḡan	Soh mārgo mārīgho	200 They will beat
Aū marda		201 I should beat
Miḡi mar paī s̄	Minj̄o mardā haī	202 I am beaten
Miḡi mar paī si	Minj̄o mārsu	203 I was beaten
Miḡi mar p̄wng	Minj̄o margha	204 I shall be beaten
Aū janā (or j̄dā) h̄	Maī j̄dā h̄	205 I go
Tū janā (j̄dā) h̄	Tu j̄dā h̄	206 Thou goest
Oh janā (j̄dā) s̄	Soh j̄dā-h̄	207 He goes
As janā (j̄dā) h̄	Aas̄ j̄dā h̄	208 We go
Tus̄ janā (j̄dā) s̄	Tus̄ j̄dā h̄	209 You go
Oh janā (j̄dā) s̄	Soh j̄dā h̄	210 They go
Aū gaū gaya	Maī gaū	211 I went
Tū gaū gaya	Tu gaū	212 Thou wentest
Oh gaū, gaya	Soh gaū	213 He went
As gaū	Aas̄ gaū	214 We went

English	Nihgi (Amritsar)	Punjabi of Ambala	Malvan (Perozapore)
215 You went	Tusī gao	Tusī gao	Tusī gao
216 They went	Uh gao	Oh gao	Oh gao
217 Go	Jah	Jas	Jas
218 Going .	Janda, jannā	Janda	Jāda
219 Gone	Gia	Goi	Goya
220 What is your name ?	Tehadda nī ki haī ?	Tahadda ki na haī ?	Thəndi ki nī haī ?
221 How old is this horse ?	Fū ghoriā līna wariāndā haī ?	Fū ghorādi ki unār haī ?	Da ghorādi līna unār haī ?
222 How far is it from here to Kashmīr ?	Antīth Kashmīr kinnā haī ?	Antīth Kashmīr līnnā haī ?	Kashmīr ethī kinnī wāt haī ?
223 How many sons are there in your father's house ?	Tahādī pāddē ghar līnnā patīnā haī ?	Tahādī pāddē ghar līnnā patīnā haī ?	Thāndī pāddē līnnā patīnā haī ?
224 I have walked a long way to day	Aj māī lārī pāndā kīta haī	Aj māī barī pāndā kīta	Aj māī bābī turā phera haī
225 The son of my uncle is married to his sister	Ucīg fūdī pātt uhdī bhāin nīl bāhī haī	Mārī chichā hī pāttārdī bhānūdī biān nīl lōnī haī	Mārī bhānūdī chichādā pātt uhdī bhānūdī nīl vīdhān hōtī haī
226 In the house is the saddle of the white horse	Chutte għorādi kāthi għarreħ haī	Chutte għorādi kāthi għarr ġieha haī	Għarr viex bagġe għorādi kāthi haī
227 Put the saddle upon his back	Uhdi pāthi tu kāthi pa	Ohdi pāthi tu kāthi pa dā	Kāthi oħi da pāthi tu pādā
228 I have beaten his son with many stripes	Mañnūl uħbi pāttu ħare l-istil minn	Mañnūl uħbi pāttu ħare l-istil minn	Mañnūl uħbi pāttu l-orrū nīl kuttu
229 He is grazing cattle on the top of the hill	Uh pahārādi chottu tu dengħi charriżiha	Oh pahārādi tħibba to daqgar charriżda ha	Oh pahārādi chottu uħbi m'di charriżda ha
230 He is sifting on a horse under that tree	Uh us rukħi kāthi għoże to batħiha haī haī	Oh rukħi kāthi għoże to charriżha kħaliha ha	Oh us rukħi kāthi għoże to charriżha kħalliha ha
231 His brother is taller than his sister	Uhdi bħarr uħbi bħarr nīl kinnu haī	Ohdi bħarr uħbi bħarr nīl seħħidha haī	Ohdi bħarr uħbi bħarr nīl seħħidha haī
232 The price of that is two rupees and a half	Uhdi mull dha i-rapja haī	Ohdi mull di u rrapja haī	Ohdi mull di u rrapja haī
233 My father lives in that small house	Mari pōs uħbi qħobxi għarriex ruħħuha	Mari pōs uħbi qħobxi għarriex ruħħuha	Mari pōs uħbi qħobxi għarriex ruħħuha
234 Give the rupee to him	Fū rrapja uħbi dha	Oh rrapja uħbi dha	Oh rrapja uħbi dha
235 Take those rupees from him	Ohde loloj oh i-rapja lat īla	Oh rrapja os lolo lat īla	Oh rrapja os tħolha lat īla
236 Beat him well and bind him with ropes	Ohnū khub pħandu to rasid nīl meħbi, bandha	Ohnū changi faru maro, is-saqi nīl bandha lu	Ohnū changi faru mar kuff lu rasied nīl bandha dixx
237 Draw water from the well	Kħub pāni kħiekkoh	Kħiekkoh pāni kħiekkoh	Kħiekkoh pāni kħiekkoh
238 Walk before me	Meħi aggnej nejjegħi chal	Meri aggnej challo	Meħi sunnha tar phu
239 Whose boy comes behind you ?	Tahādo pħiekkha kħidha minnha sħidha haī ?	Tuhu l-pħiekkha kħidha minnha sħidha haī ?	Iħidha mundha tieni pħiekkha iħidha haī ?
240 From whom did you buy that ?	Tu u oh kħidha lolo mull lu tgħixi ?	Tu u oh kħidha l-oħlo mull lu tgħixi ?	Tu u oh kħidha lolo mull lu tgħixi ?
241 From a shopkeeper of the village	Pinddu ikk-bathwile lolo	Pinddu bathwile lolo	Pinddu bathwile lolo

Dogri	Hangry	English
Tus gao	Tussa gao	215 You went
Oh gao	Soh gao	216 They went
Ja	Ju	217 Go
Jana, jādī	Jai ke	218 Going
Gia, gya	Gia	219 Gone
Tussara lāh nāmā?	Tussālāh nāmā hā?	220 What is your name?
Us ghōredī umāt lāh a?	Eh ghōra kātnā barihāda hā?	221 How old is this horse?
Ithū Kasmir kānnā dur a?	Itthū te Kasmir kātnā dur hā?	222 How far is it from here to Kashmir?
Toro babbado ghar kānnā puttū hāna?	Tusādo babbdeo ghar kātno jatah hā?	223 How many sons are there in your father's house?
Aj matī hāra phullā	Maṭī ayy hāpi dur jāna aia	224 I have walked a long way to day
Mādch chachedī puttar usli dhin laana bhaya gānū	Moṭe chachedī puttar tiddin bāhāt lāne bāhāt hā?	225 The son of my uncle is married to his sister
Chatto ghōredī kāthī ghar a?	Ghārā bāch chitte ghōredī kāthī hā?	226 In the house is the saddle of the white horse
K thi usli pitthī pār rākhī	Ki thi tād hā i ththi uppār pār de	227 Put the saddle upon his back
Aj matī usdo puttarāo matō kārto māre	Maṭī tād io puttarāo kārpañ kāno māra	228 I have beaten his son with many stripes
Oh jālārdī chōtī par dāngāi oh i lātē	Soh dhā i lātā chunālā uppār dāngāt oh rālāda hā?	229 He is grazing cattle on the top of the hill
Oh us rākhī hāth ghōre par bāthī da a?	Soh us rākhī hāth ghōre uppār chākhā hā?	230 He is sitting on a horse under that tree
Uālā lāhatā usdi bāhūnā kāchhī lāmmā a?	Tredālā uālā tiddin bāhāt te lāmmā hā?	231 His brother is taller than his sister
Usā mal dhā i rāpāye a?	Tiddā māll dhā i rāpāye hā?	232 The price of that is two rupees and a half
Mārābab us nikke gharā vāchā rāvāndā a?	Mārābabātā chhōtē gharā lāchā rāvāndā hā?	233 My father lives in that small house
Eh rāpāye i usi deh	I hā rāpāye i usi deh	234 Give this rupee to him
Oh rāpāye uslo kāchhī lātā hā?	Soh rāpāye uslo lātā hā?	235 Take those rupees from him
Uālā lāhatā lātā mā, tā rāsātā lātā bāmā	Tākātā matā mālā lātā rāsātā lātā bāmā hā?	236 Beat him well and bind him with ropes
Khuhe rāchhā pāni lād	Khuhe te pāni dhāri lādā	237 Draw water from the well
Mōro aggē chal	Mōro aggē hand	238 Walk before me
Kuhda lāmbā tōro pāchchhōtā a?	Kuhda jatah tāssādo pāchchhōtā nādā hā?	239 Whose boy comes behind you?
Oh tādhā lāndhātā lāchhā kānādā a?	Kusātā tāssātā saih māllo hā?	240 From whom did you buy that?
Gāndēl hāttā wālā kāchhā	Gāndēl lātwānātā hā?	241 From a shopkeeper of the village